



CHILDHOOD GRAFFITI

(FURUSATO KODOMO GRAFFITI)



Ryuichi HARAGA



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原賀隆一

HARAGA Ryuichi

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All explanations written around illustrations have been translated using the imperative form, to make them easier to understand. Keep in mind that they only describe the way I did it when I was a child, that there are other ways around, and therefore that they are to be taken only as references to help you arrive at your objectives.

INTRODUCTION



Surrounded by plentiful natural beauty, my hometown is Mikawa town, Tamana district in Kumamoto Prefecture on the southern island of Kyushu, Japan. The hills were full of all kinds of trees and grasses, the birds were almost too noisy and there were hills with various trees like jungles. The rivers were clear - right to the bottom - and river fish of all sizes were swimming there.

In that beautiful countryside I grew up free until I graduated from high school. And while enjoying the ever changing natural beauty, we played all sorts of games. **When I say "played"**, I'm talking about a range from straight-forward games of making utensils and tools, to helping with work in the fields, participating in local customs, fishing for river-fish, picking fruit etc; combining practical daily life with playing.

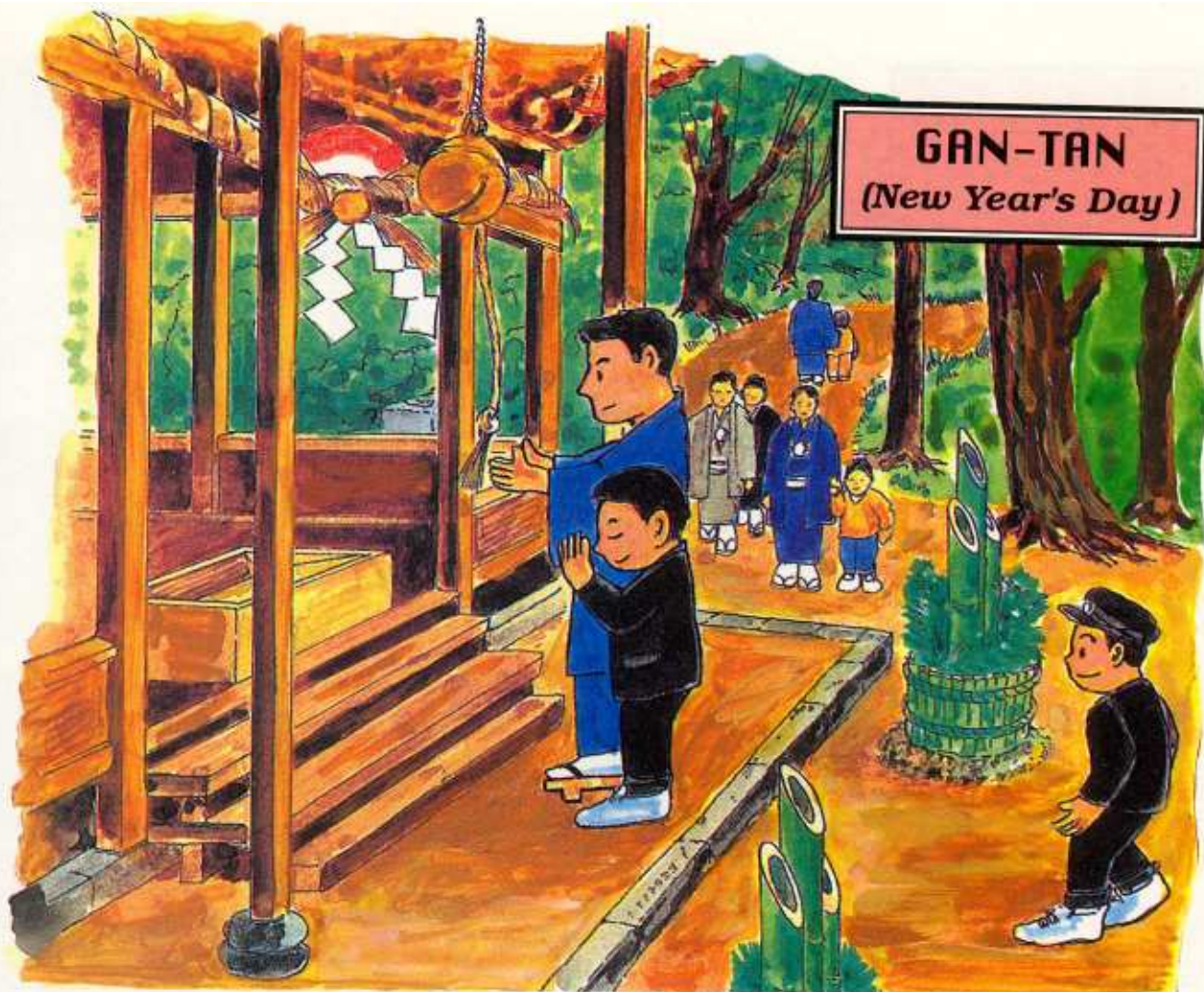
Anyway, when we were children, we played so much. **I've explained here what I "played"**, but it is still only a small part of my memories. As I did hardly any research, you could say these are recollections of my memories. Because of this, my memories of game rules, construction methods and so on may not always be correct. And so I would like people to correct these, based on their experiences. However, please remember there are different ways of playing in different areas.

As well as this, among my drawings there are things which at first appear to be **"dangerous games"** and in reality playing in those times included many games which by one mistake could be very dangerous. **However I cannot remember anybody who was hurt through this type of "playing"**.

In this present peak of materialistic civilization, I may be nostalgic, but isn't there some way to let the present day children experience the way we played until we were muddy and black all over, in those days when time went by slowly?

I feel a heartfelt love for the "home town" which gave me these experiences and I even feel proud of it. Also to both my parents, of course to the older children who showed me how to play, and to my friends, **my heartfelt thanks**.

Ryuichi Haraga



Early on the morning on New Year's Day, mother woke me up saying "Hurry up, and go to the shrine to worship with your father. By the time you get back I'll have the rice-cake soup ready". I was too sleepy to get up since I had talked through New Year's Eve until daylight with my friends. "New Year's Day is the key to the rest of the year". Remembering the saying, I halfheartedly got up and went to the village shrine with my father. "New Year's morning; the earlier, the more blessings". So many villagers were there already. Starting with the small shrines with the god for domestic animals, god for the kitchen etc, we prayed at the main shrine last of all for general worship. "May this year also be a good year. May my grades at school go up..."

On returning from the shrine, rice-cake soup and the special New Year's food were all on the table. And only then, with all the family present we bowed and made our New Year's greetings.

"Congratulations on the opening of the New Year, let's try for a united family this year also". Everyone was happy with the most delicious treat of a year and even the children received a cup of New Year's sake (rice-wine).

Later, a group of friends from the same neighborhood set off to climb Nijo-yama (a 319m above sea level hill) where every New Year's Day, there were many stalls all lined up. When we reached the hilltop, puffing away, just as we thought there they were. New Year's pocket money (at that time ¥50 to ¥100) was counted as we searched for bargains. Grilled squid, spinning tops, kites, swords, pistols and so on; everything we wished for made it a hard choice. **The most joyful day of the year.**



TAKO-A-GE (Kite Flying)



"My kite is higher." "No. Mine is."

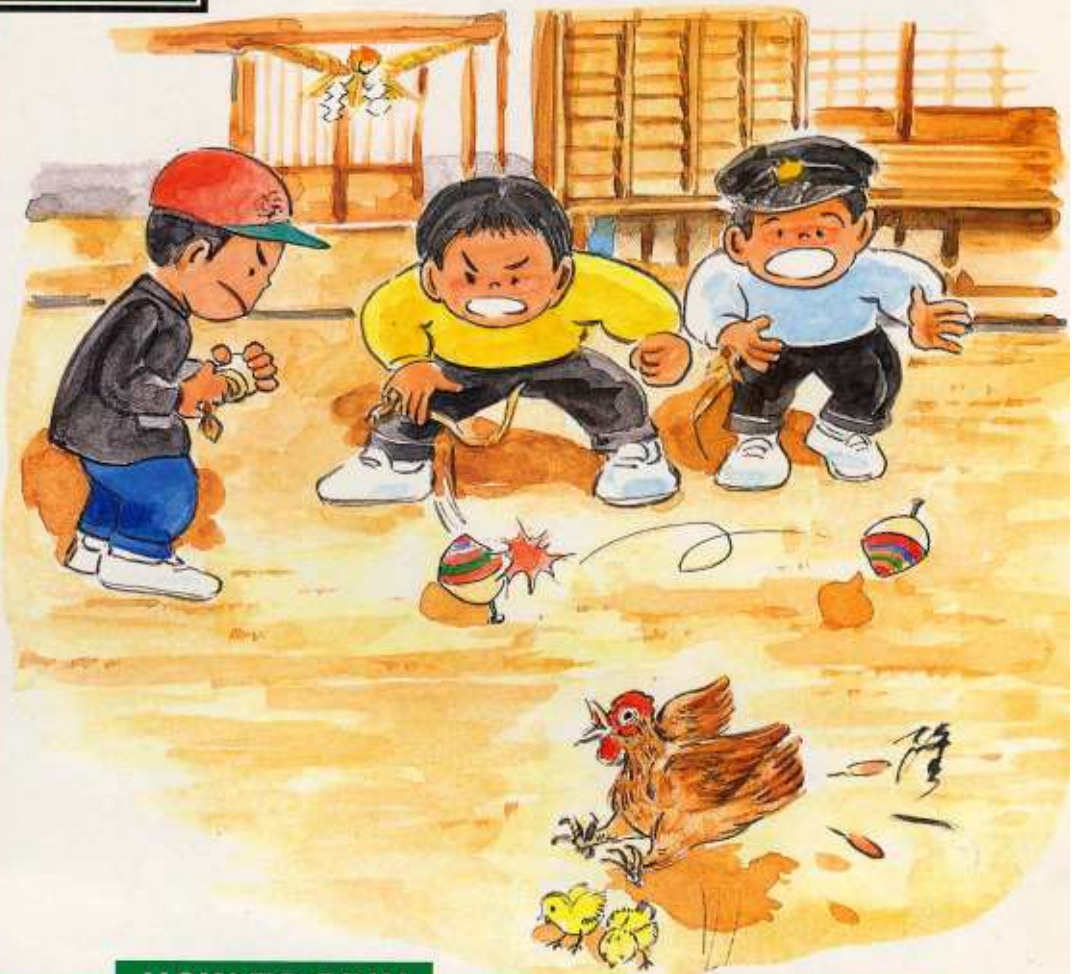
Shouting with each other, we flew kites. Some big boys flew hand-made kites. Some kites went so high that they seemed to touch the sky, and almost disappear. We elementary school kids bought ready-made kites* and attached strips of newspaper as tails. We hurried to a nearby riverbank or harvested rice paddies to try out our new kites. On days with good wind it blew the kites so strongly that running strings hurt my fingers. Pulling the kite string, the wind lifted the kite; then we would let the string out little by little. We had to be quite careful, or it easily crashed into the ground. Small tears could be repaired but crash landings meant crying to mother for an allowance to buy a new kite.

* At that time a kite cost about 20 yen.



KO-MA-MAWA-SHI (Top Spinning)

When spinning tops with "ready, set, go", we all started spinning at the same time to see who could spin the longest. Or we used "scissors, paper, stone" to decide the order, and aiming to knock out the other top while it was still spinning, we used such tricks as spinning knockout and hammer top. Hammer top was often fierce enough to split a top or scrub away the color of the top.



HOW TO SPIN.



The spinning rope is made of a kind of hemp. It is hammered well and woven to your taste of thickness.



Fix the top in the ground and nail the heated axle into it. Be careful not to break the top. The axle can be sharpened with a file.

Start winding the thinner part of the rope. Wind securely from the shaft (axle) to the wooden part. To wind over and over with a thin rope is not good. Grasp the top with the rope knot gripped between the third finger and the little finger.



Beat spinning is to strike the top strongly to the ground.

Side-throw spinning is to aim to reach a distant circle and let it spin within the circle.

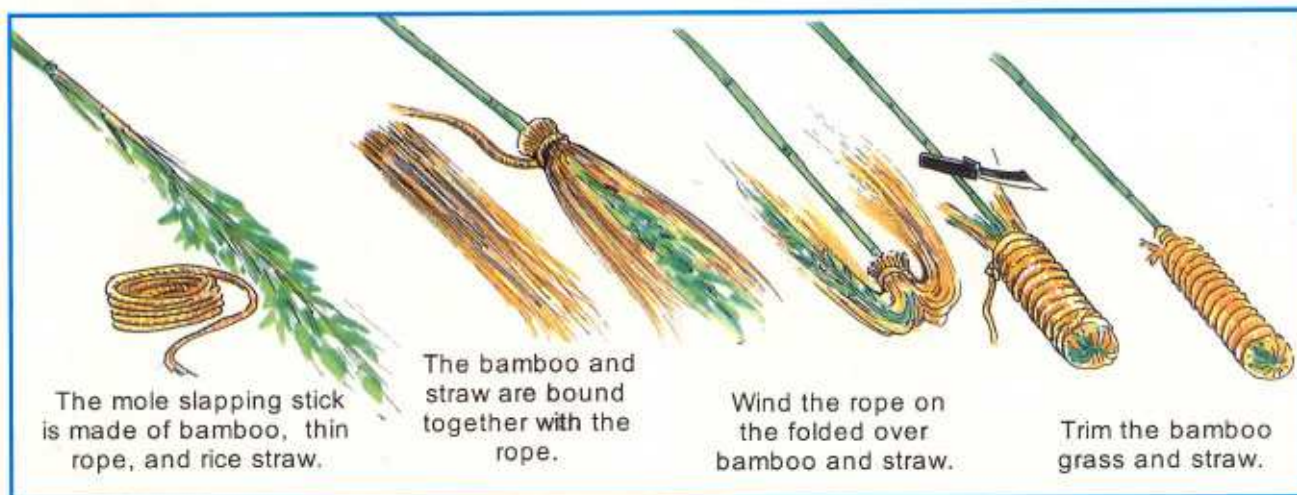


MO-GU-RA-U-CHI (Mole Slapping)

"Mole slapping is on 13th.
Mole slapping is on 13th.
Don-doya (big bonfire) is on 14th."



Chanting loudly, we children drove moles from the yards of the houses. Moles were harmful animals since they ate potatoes and other roots or made holes in pathways of paddy fields. Somehow it became a custom to hit the ground with specially made 'mole slapping sticks', and the home-owner yelled, "No, not yet. The moles are still there." We hit hard until we were covered in sweat. "Well, that's enough." Then he gave us rice-cakes as reward. We collected many rice-cakes and baked them on Don-doya, the next day. I'm not sure whether this custom made the moles disappear or not, though.



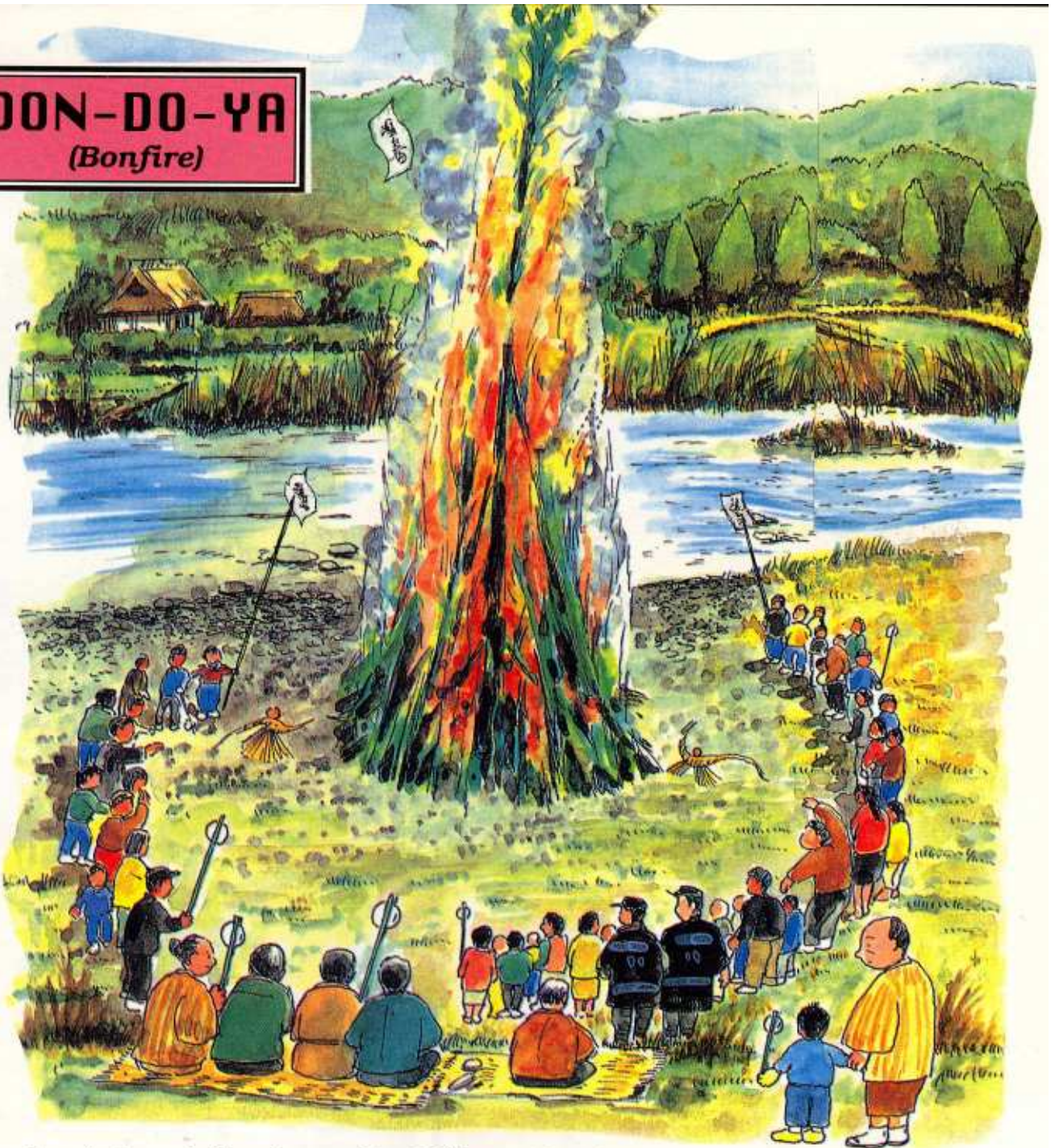
The mole slapping stick is made of bamboo, thin rope, and rice straw.

The bamboo and straw are bound together with the rope.

Wind the rope on the folded over bamboo and straw.

Trim the bamboo grass and straw.

DON-DO-YA (Bonfire)



Dondoya is always held on January 14. Children and youth groups started stacking things a few days before. Districts competed for the highest bonfire, but this resulted in an accident once, and then people kept them moderate. Even so it crackled and burned vigorously, as if scorching the heavens. You couldn't even get close as it burned your cheeks. We threw our first calligraphy paper of the New Year stuck to bamboo stick high into the fire because **we believed much progress in calligraphy could be made.** It was also said that the smoke and heat would **keep us healthy and safe throughout** the year. All the new year ornaments were brought from homes and burned. After the big fire burned down, the remaining fire baked long-awaited rice-cakes.



Adults drink sake (rice wine) in bamboo stalks.



Mochi (rice cake) is attached to the split bamboo and baked in the remaining fire.



It is eaten with soy-sugar sauce or with natto (fermented soy-beans).

KANA-KUGI-U-CHI (Throw A Nail Into Ground)



5 INCH (13 cm) NAIL--
This nail could be picked up at a building site or a shed.

HOW TO THROW



NAIL THROW DOWN

First, the players (two children) must determine who is the attacker and who is the defender.

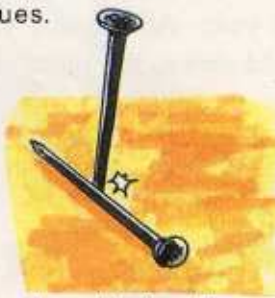
The defender throws a nail into the ground. The attacker throws a nail to hit and knock down the defender's nail. If the attacker's nail stands up in the ground and the defender's nail is knocked down, the attacker wins the rival's nail. And then positions change.



Even if the attacker fails to throw a nail into the ground, the defender must change positions and continue to play. If each fails to win, the positions change and the game continues.



When nothing happens, continue the game by changing positions.



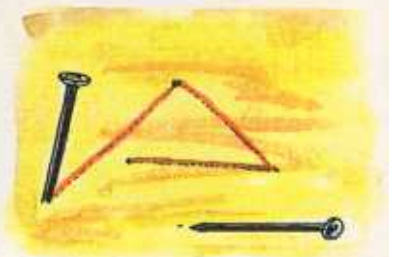
When the attacker throws a nail to the ground which simultaneously hits the opponent's nail which is lying down, attacker wins it.

SECCHIN-ZUME (Locking In Lavatory)

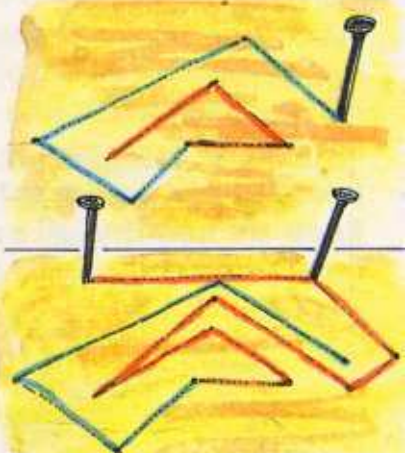
SETCIN means a lavatory and ZUME means to lock in, and both words together mean locking the opponent's way of escape. I hear that, in SAMURAI age, a person in a lavatory was the most defenseless and could not escape from an attack.

To play the game first draw approximately a 15 cm line.

The order to play is determined by doing scissors-paper-stone. The first player throws down a nail into the ground and draws a direct line from the position he threw down at the edge of the drawn line.



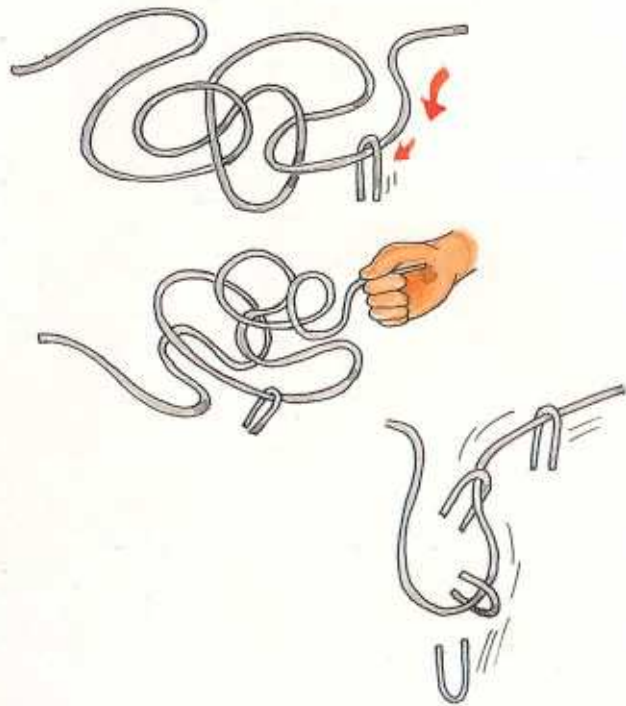
He continues to throw down the nail so that lines make circles around the first line. If he fails to make the nail stand up in the ground,...



...the players change. The next player begins from the opposite edge of the 15 cm line and tries to get out from the circle. A line can never cross another line. Finally the player who declares himself unable to escape from the opponent's circle is defeated.

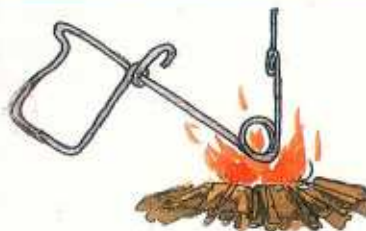
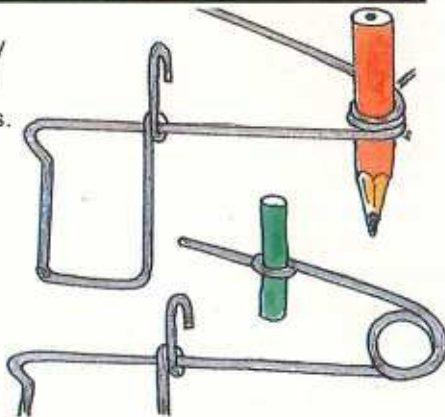
HARI-GANE-WATA-RI (Bent Wire Tight Rope)

FIRST, bend a long wire at random and place a short "U" shaped wire on it. This game is to move the "U" shaped wire from one end of the long wire to the other end without dropping it. You must be careful to slide the "U" shaped wire on the long wire, keeping it upside down. You need considerable concentration.



HARI-GANE-PI-SU-TO-RU (Wire Pistol)

You can let fly a small stone by using wires.

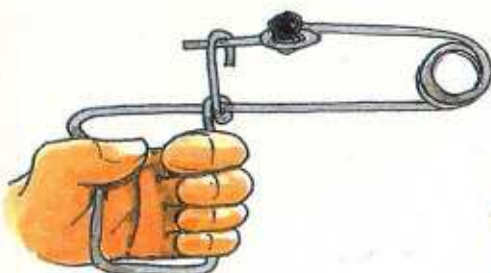


Hardening the spring is needed. Hardening means cooling suddenly by water after heating.

Place a small stone as in the picture.

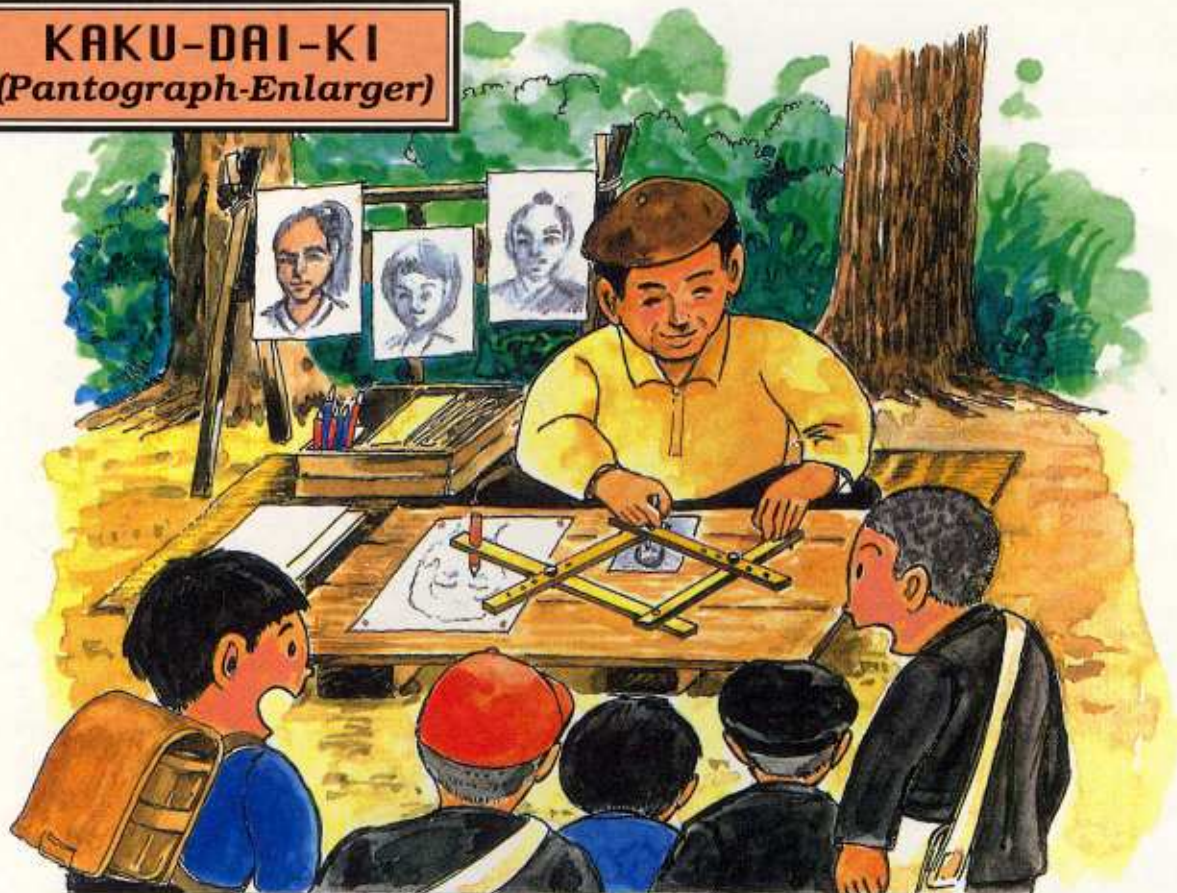
Squeezing acts as the trigger of a gun.

The effective range was 5-6 meters.



Children play at cowboy and Indians by hitting and saying simultaneously "pang pang!" Anyone being hit by a stone has to lay down till he finished counting twenty.

KAKU-DAI-KI (Pantograph-Enlarger)



One day coming out from school, I noticed a group of people under the ginkgo tree by the school gate. When I also went closer to see what was happening, I saw a man looking like an artist using some kind of tool to draw a picture. Behind him he had hung several pictures and they were so well done as you would think they were photographs. They were of movie stars and singers of those times. Surprised I looked at his hands drawing the picture and saw that from a small original photo of a star, he was drawing the same picture three to four times bigger, on the drawing paper beside it, just like magic. He then completed the drawing with a practiced hand. In only a few minutes his drawing was exactly like the photograph. I was surprised and wanted the enlarger very much. As a matter of fact this man was selling the enlargers. I think, it cost about three hundred yen but of course I didn't have such a huge amount of money. "Uncle, how long will you be here?" "Till tomorrow".

I almost flew as I rushed home along the two kilometer or more road to my home and explained to my mother about the wonderful tool. "You can become good at drawing even without it". I cried and begged and received the money, and at last the enlarger was mine.

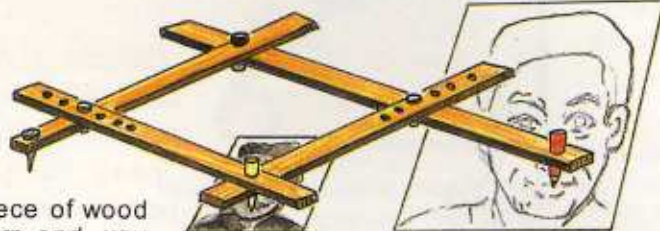
Using it as shown I was soon able to draw the outside border, but the picture was another matter. I couldn't draw the star as well as the man had. It must be that he was good at drawing portraits. I realized that, when he said that anybody could draw as well as he could, it was just sales talk.

A sharp point like a drawing pin, to press down on to hold everything in place.

You can change how big you make it.

Making a powder by scraping the lead of a pencil,

With a piece of wood with a sharp end, you trace over the original picture.



Original Picture

Drawing Paper



Pencil

then smudging this on, to make tones. Highlights (For the nose, for example can be made after, with an eraser).

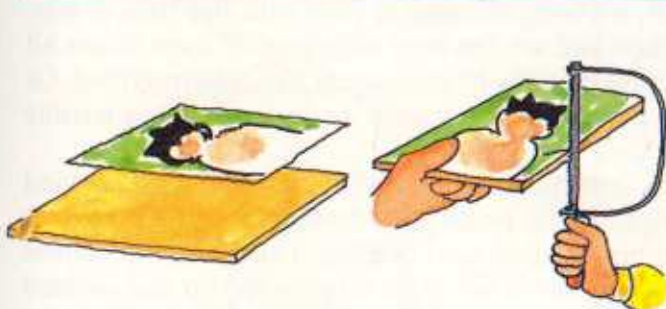
ITO-NOKO-GIRI-ASOBI (Jig-Saw Play)

They were sold in a set of one bow like handle, and several blades. I don't remember how much it was.



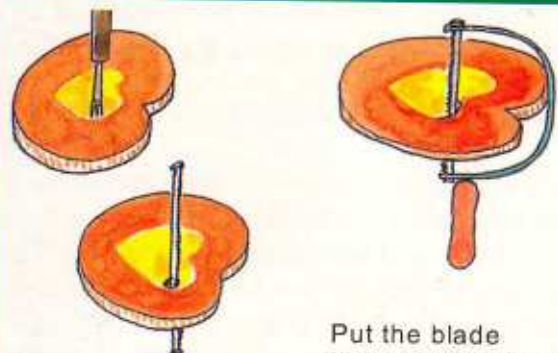
At one time there was a craze of jig-saw play. I'm not sure how wide spread it was, but around our house kids here and there had them, and we used to get together and become absorbed in jig-saw play. Stars, sports players, cartoon characters or just pictures that had taken our fancy; they would be glued onto a thin piece of cypress wood or plywood. We would then saw them out in shapes we liked. Gradually the shapes become more detailed as we tried to out-do each other by cutting out characters, making door plates and even book-ends. It was simple fun, but for us in those days to be able to saw in curves, was wonderfully unusual.

This craze came about the same time as the pantograph boom. To cut out something you had drawn yourself: this was the most satisfying creation. Finding suitable pieces of wood was a problem. We would even go far away to places where they were building a new house. If there were good pieces of wood lying around the building site, we would ask the carpenter for them. It is funny, but even now if I'm on a building site and I see a piece of wood just right for jig-saw play, I want to pick it up. I didn't become especially good at it, but I used these skills to make finishing touches to other handicrafts.



Glue a picture of your choice (a picture you've drawn yourself, a movie star or cartoon character) onto a thin piece of wood.

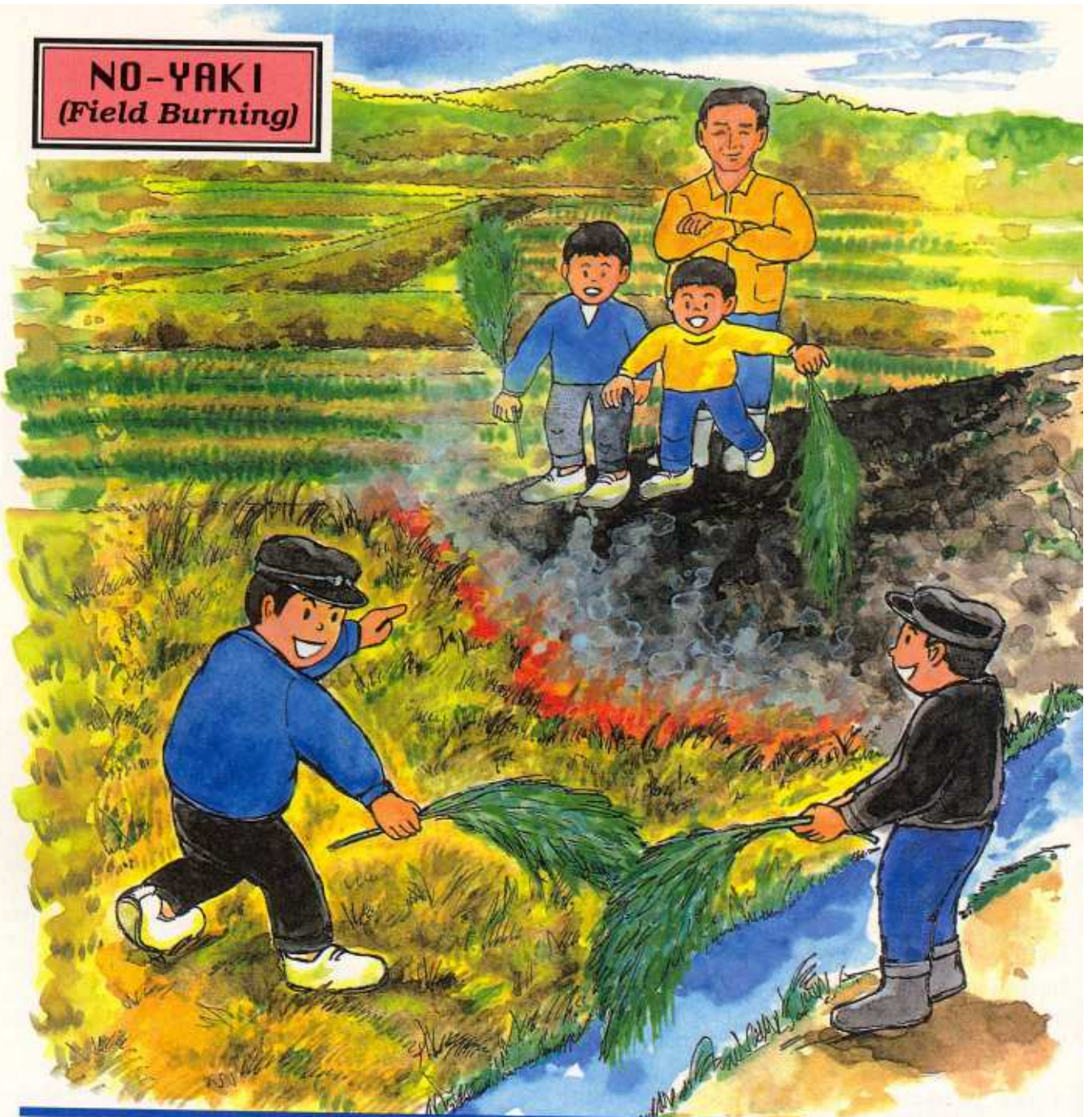
Cut out with a jig-saw.



To saw out inside parts, make a hole bigger than the saw blade, with a gimlet.

Put the blade through the hole, and attach to the handle again. Saw out the shape, and undo the blade to take out.

NO-YAKI (Field Burning)



In early spring the hills wake up from winter and on the banks between the rice fields little field horsetails peep through the dried grass, not being able to wait for spring.

At that time of year, in the rice fields and on banks, you can see people setting fire to the dried grass to do "Field Burning". This is necessary to kill harmful insects and to neutralize the soil. Because of this, although we would usually be scolded very soundly for playing with fire, during this time only, and with the permission of an adult, we were allowed to play with fire (that is how simply we thought about it.) We lit a bundle of straw and set fire here and there. If there was a bit of wind, the belt of fire would surge ahead in domino patterns or even seem like a living thing. Of course this 'Field Burning' had its own rules, and if these were not kept it could result in a terrible fire.

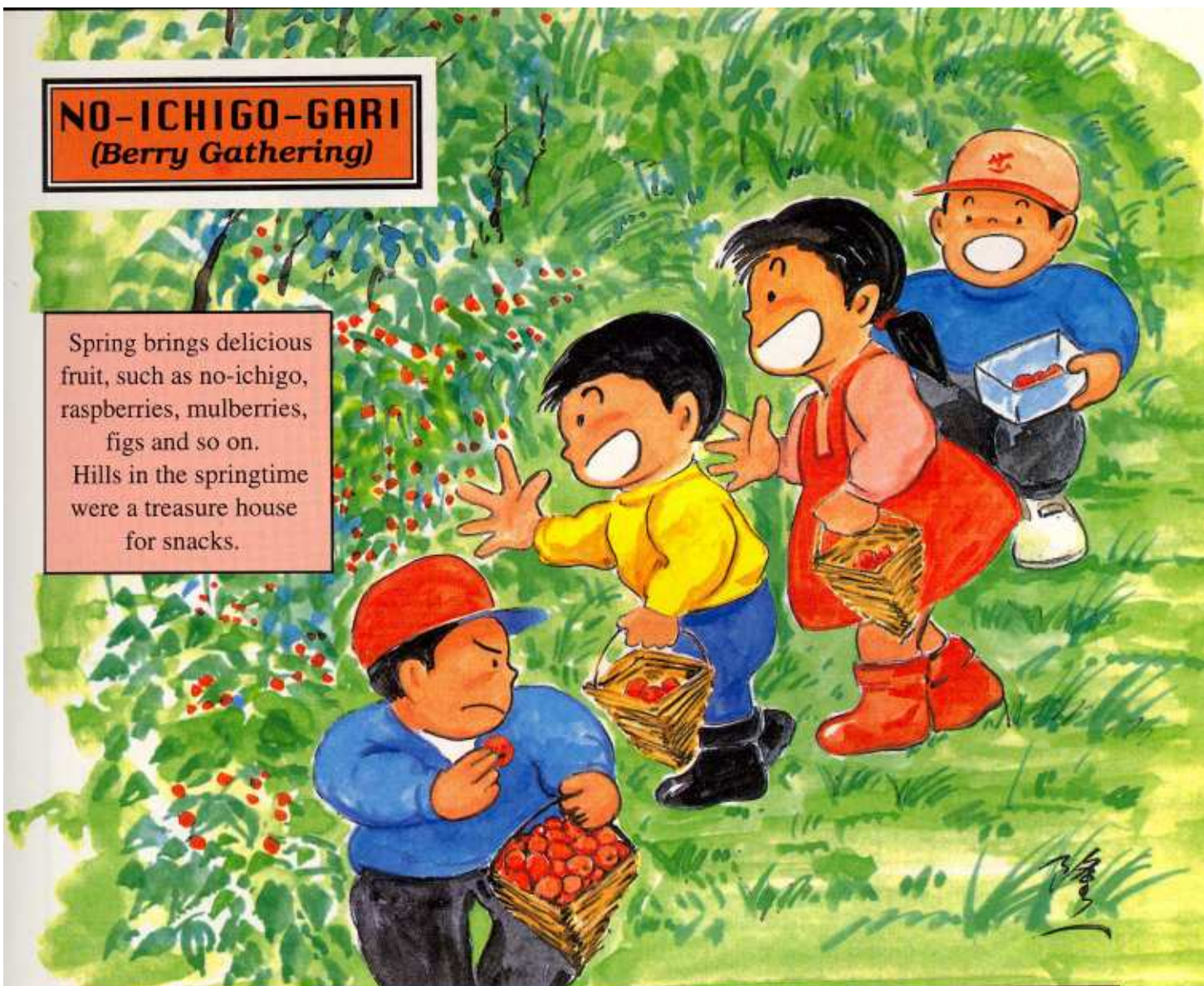
As a matter of fact, in my childhood several of us were field burning when a sudden gust of wind came up. Before we could collect our thoughts together the blaze grew stronger, some cedar trees caught alight and became a mountain fire. The fire brigade managed to bring it under control before it became serious but not before it burned tens of cedar trees. We were all rounded up and scolded soundly by the police. Since the child of the owner of the cedar trees had been in the group too, we were lucky enough to get away with just a scolding.

The basic rules are to take into account the wind direction and strength, to have damp leaves handy to put out a blaze, to have at least three or four people present, and to have the owner's permission.

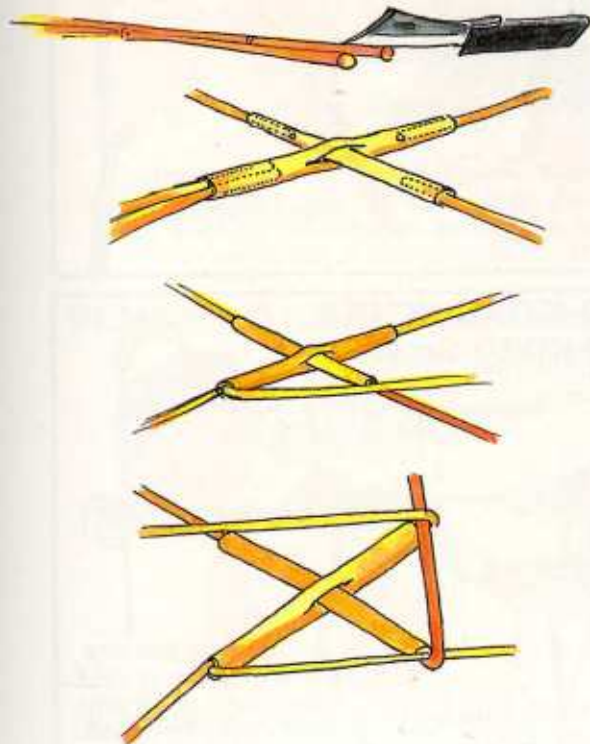
The end of field burning means that spring has well and truly begun.

NO-ICHIGO-GARI (Berry Gathering)

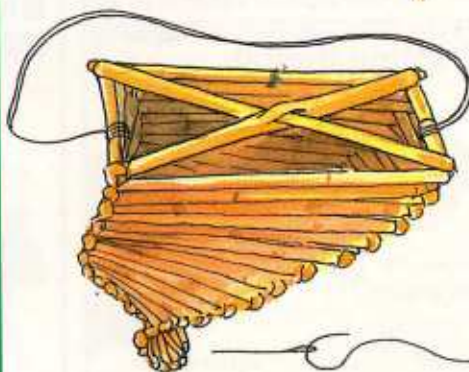
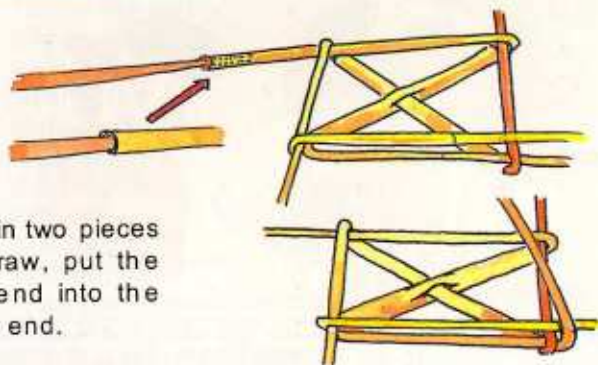
Spring brings delicious fruit, such as no-ichigo, raspberries, mulberries, figs and so on. Hills in the springtime were a treasure house for snacks.



A strawberry basket made from the hollow stalk of wheat straw.



To join two pieces of straw, put the thin end into the wider end.



To finish tie it up with thread.

There are many other kinds of straw making crafts, which I won't go into here.

KUSA-ASOBI (Playing With Grasses)

HAPPA-OMEN (Leaf Mask)



With the leaves of the taro or lotus, we would tear out the eyes and mouth, and wear them on our heads.

SASA-NO-HA-TEPPO (Bamboo Leaf Gun)



Be careful not to hurt yourself on the outside rim of the leaf.

PON-PON-GUSA (PON-PON Leaf)



I don't know what its proper name is, but as you can see in the picture, we used the leaf to go "DON!"

HIKI-SUMO (Pulling Sumo)



"Rope pulling grass" "Oobako" were other names for having a tug of war, with grass stalks. If your stalk breaks first, you lose. This was popular even in the school grounds.

MEBARI GONBO (Weather Strip)

Wide Awake Stalks



I don't remember what kind of grass it was, but we would widen our eyes and place the grass above and below our eyes. It made us look so funny we would all have a good laugh. However if you do it for too long the eyeball gets dry, and your eyes start to hurt.

At night if I was nodding off while trying to do my homework, my mother would say to me, "Put Meari-gonbo around your eyes and keep at it".

SASA-BUNE (Bamboo Leaf Boat)



We would all go to a stream and have races.

KUSA-BUE (Grass Whistling-Flute)



There were also other ways.

ENO-KORO -KUSA (ENO-KORO Grass)



We would play by making dogs or rabbits.

If you place just one piece of grass in your hand, then open and shut your palm, it will move as if it is alive.

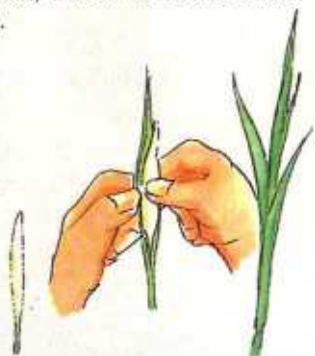
TABE-RARERU KUSA (Plants You Can Eat)

It would probably be better to say "Plants we ate" rather than "Plants you can eat". Because of air pollution maybe it is not a good idea to encourage you. None of us were so poor that we needed to eat these grasses. It was just another of our "field games". We ran all around the fields, searching for grass we could eat, and then, laughing and talking we would eat them. Those times were great fun. Field horsetails, butterbur, fern brake and dropwort were all growing wild, so we would set about gathering them to take home for the dinner table.

TSUBANA (Ears of Reed)

In the fields at springtime, these were the most common plants we ate.

When the spring buds had been formed, but before they became ears, we took the soft white out and ate it.



GISHI-GISHI (Sorrel)



If you take the stalk between two leaves and peel off the skin, you can eat what is inside. It tastes even better with salt, so we always had some salt in our pockets.



RENGE-SO (Chinese Milk Vetch)



Pulling away the petals, we ate the remaining flower center.



It didn't taste very nice, but we had a funny pride about being able to eat it.

TSUBAKI-NO-MITSU (Camellia Nectar)



Pick the flower making sure to include the stem and pull out all the petals. In the cup of leaves left, you will find 3-5 c.c. of sweet nectar, which we drank.

TSU-KU-SHIN-BO (Field Horsetails)



Even now, this is a popular food. "TEMPURA (deep fried)", "OHITASHI (boiled and flavored with soy sauce)", and "NITSUKE (boiled with flavoring)", are popular ways.

Although I remember gathering field horsetails a lot, and don't remember eating them so often.



FUKI (Butterbur)

Taking the leaf off, we stripped away the outer layer of the stalk. It can be eaten boiled then flavored with soy sauce, or boiled with flavoring.



WARABI-ZENMAI (Fern Brake And Flowering Fern)

Being the main ingredient in wild edible plant mixes, this won't need much explanation.

We would go right up into the hills to gather them, but about these also I don't have many memories of eating them.



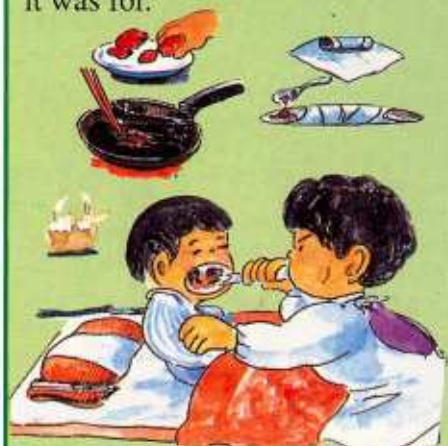
YAKU-SO (Healing Herbs)

There are many grasses and trees with healing properties. From somewhere or other we learnt about them, and slight illnesses and injuries were healed, **by finding and using them on ourselves.**

Scratches happened everyday, but more serious injuries (such as when I cut my arm on sugar cane leaves) were treated by using the mugwort extract as in the picture below, then sewing it up with thread. Even the nearest hospital was 5 or 6 kilometers away. I can hardly remember anyone having to go to the hospital for injuries. I remember when my friend hurt himself badly and showed me where he had sewn it up with cotton thread.

That was when we were in primary school. Luckily all through my primary and junior high school days, I didn't have to go to the hospital at all, although once when I caught a cold and had a fever the only doctor in our area came to give me an injection.

My mother made "Pickled plum burned black" and put it in the back of my throat. The next day my fever was gone. I'm not sure whether the doctor's cure or my mother's cure worked... well I know it must have been the injection; Yet the sour taste in my throat and the saying, "The more sour it is the better it works," makes me think that it must have cured me. The extract of the boiled nandina berry and bark was given to me for something, but now I don't remember what it was for.



KIRI-KIZU (Cuts And Scratches)- YOMOGI (Mugwort)

After getting scratched, search for mugwort.



Spit on it, then rub the leaves till you get a green colored extract.



Put all the extract onto the scratch, then place the rubbed leaves over it and hold for a while.

HACHI-MUSHI-SASARE (Bee And Insect Bites)- IMO-NO-KUKI (Taro Stalks)

If you have a bee sting and it is in a place which your mouth can reach, try to suck out the sting and poison.

Quickly find a taro plant, snap the stalk, and put the juice on the sting. Ammonia (used for a fertilizer) could also be used instead.



GEN-NO-SHOKO (Cranesbill)



I'm not sure what this herb was good for. But a man from a medicine company would come to buy it. To get some pocket money we would go to the hills to collect it.

We would pick a lot, and hang it to dry outside the house. Every few days a man from some medicine company would come and pay cash for it, buying by weight. I don't remember exactly but I think a bunch (about as much as a child could hold in both hands) was 30 to 40 yen. In those days it was a good way to make pocket money without any outlay of money. (This was big money, as in

the 1950's one U.S. dollar was 360 yen.)

As a point of interest, sometimes adults would catch "MAMUSHI" (Pit viper snake) a kind of pit viper, skin it and hang it to dry, and sell it to the medicine company man. (I think the bones of one would bring about 100 yen.)



KO-GA-TA-NA (Knife)

KOGATANA, another name is "**HIGONOKAMI**", is a clasp knife in which the length of the blade is 5-6 cm.

The pull-nob which is the stopper.

The small curved hole which you hook your finger nail in to pull the blade out.



The hole through which a string is inserted.

Serves as the grip and case.

Various types of them were sold in the shops. Basically, they were the same types. Some of them had a design at the blade or had the teeth of a saw in addition.

We always had them in our pockets when playing in the field or mountains, fishing, doing handicraft or something like that. And we always kept it in a good state of sharpness. These KOGATANA were the soul of a child, like the sword had been the soul of the SAMURAI.

The way to use KOGATANA, as seen in the picture, is as follows; the stopper is tapped on a hard stones or wood to draw the blade a little from the case. Then your finger nail should be hooked in the small curved hole and the blade should be pulled out from the case, completely rotating to the position where the stopper will touch the case. This blade position is fixed tightly and you need fairly strong force when you want to put it back.

When you try to return the blade into the case, you should do so cautiously not to clip your finger between the blade and the case. In the final position in turning into the case, you need strong pressure on the back-top position by your thumb, while supporting the opposite side with another finger. Because it is dangerous if the blade is opened easily from the case in your pocket, **you need to keep the width of the case's groove tightened** by using cutting pliers.



Children used to have KOGATANA in their pocket, but I never heard of any one using KOGATANA in quarrel or to injure someone.

HOW TO CUT

Push the back of the blade with your left hand thumb.



Don't use the right hand thumb which grips the case.

HOW TO SHARPEN THE BLADE;

Touch the surface of the blade tightly to a whetstone and push it straight forward repeatedly.



WHEN THE BLADE BECOMES SLIGHTLY UNSHARPENED; Used a fine whetstone or an oil whetstone.

WHEN THE BLADE IS PARTIALLY BROKEN; Use a rough whetstone to sharpen it until the broken part disappears and then sharpen it on a fine whetstone.

NE-BU-CHI-TO-RI (Taking The Roots Of Bamboo)



"NEBUCHI (NEMUCHI)" means a stick made of bamboo root. "NE" means a root and "MUCHI" means a whip. A bamboo root is as elastic as a whip, and so we called it NEMUCHI.

We played sword battle pretending that NEMUCHI was a sword. The farmers also used NEBUCHI as a whip to break in a horse or cow on the farms.

The teachers at that time generally used NEBUCHI as a birch in the class room. Sometimes NEBUCHI was used as a whip to beat a student, or was broken by an earnest teacher when he was teaching excitedly. Then he used to say gently, "Isn't there anyone who can bring me another NEBUCHI by next lesson?" All students were thinking not to bring another NEBUCHI, they knew NEBUCHI would immediately be used as a whip to beat the student who did a bad thing. And they agreed not to bring another one.

But there was always a student who planned to ask a favor to the teacher and so, brought NEBUCHI to him. But there was a jinx that first student beaten by the teacher with the new NEBUCHI was the same student who had brought the NEBUCHI. The results always proved so.

As seen in the picture, NEBUCHI (the bamboo root) partially appeared from the ground at the cliff. And it is necessary to choose well.



Then after heating to remove the oil, brush the surface with a cloth to remove the surface oil which has oozed out.



It's necessary to eliminate small branch roots from the main one.



Good quality one is adequately elastic, long and narrow, and is all of the same thickness.

The student who plans to ask a favor to the teacher brings the bright new yellow NEBUCHI which he has just finished.

"Teacher! This is the new NEBUCHI I just finished."



"Wow! Wonderful! Thank you very much. You are a good boy."

"Hey! What did you do? You are a bad boy!"

"Ouch!"



-I should've brought it after all-

TAKE-NO-KO-HO-RI (Digging Up Edible Bamboo Roots)



The best ones to eat are those which have only a small part of top appearing above the ground. You can find them with your toes, seeking around on the earth. **A proverb says only a dutiful son can find many, as it is hard work.** As I didn't want to be talked of as undutiful, I used to seek them as enthusiastically as I could. When I found one, I placed a mark on it and said, **"Father! I found one here."**



Remove the earth cautiously around the shoot and confirm the position. Then, cut them from the root and dig them up.



Boil them after removing the outer covering.

TAKE-NO-MA-BI-KI (Thinning A Bamboo Groove)



The season of bamboo shoots is over so rapidly that bamboo shoots grow to the same height as the full grown bamboo. In a short time, you can't identify which is the really full grown one. I thought my family would make much money if you could eat the full grown bamboo, because they grow so fast. You need to make space between each bamboo by cutting down large bamboo or old bamboo and laying them down to dry. This dried bamboo is utilized for many articles.

It is used to make racks on which rice plants are put and dried in autumn, or to make fences for the circles of cow training ground. The cut bamboo was utilized for the framework of the mud walls of the houses, and ones with the joints taken out were utilized for the water pipes throughout rice fields.



When the leaves of the branches wither, remove

Adjust the length of the branch

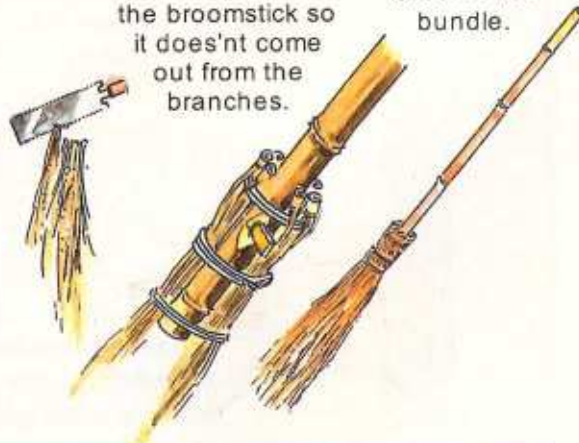


TAKE-HOH-KI-TSUKU-RI (Making Bamboo Brooms)

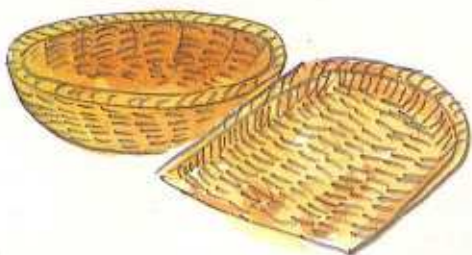
Branches of bamboo are utilized for making bamboo brooms. The students had to make their own and bring it to school to sweep the play ground. You wrote your name or attached your mark on it and stored them in a cottage near the play ground. And I have a memory that girls had to make floor cloths and brought them to school too.

Put the broomstick, a narrow bamboo, into the bundle of the branches and insert a rivet so it doesn't come out from the branches.

Complete TAKEHOHKI with wires, binding tightly around the bundle.

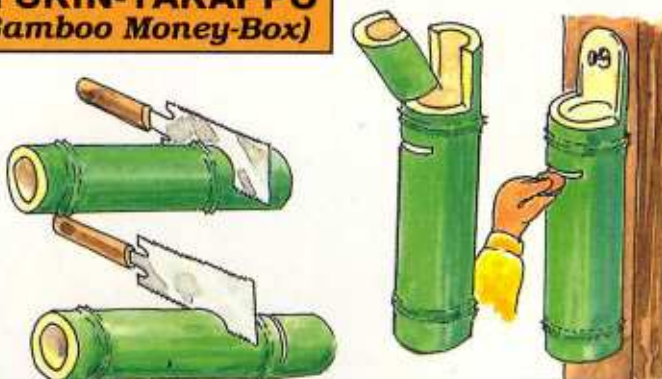


TAKE-KOSAKU (Bamboo Crafts)



We couldn't make the bamboo tools used for agriculture but here are some of the things we often made.

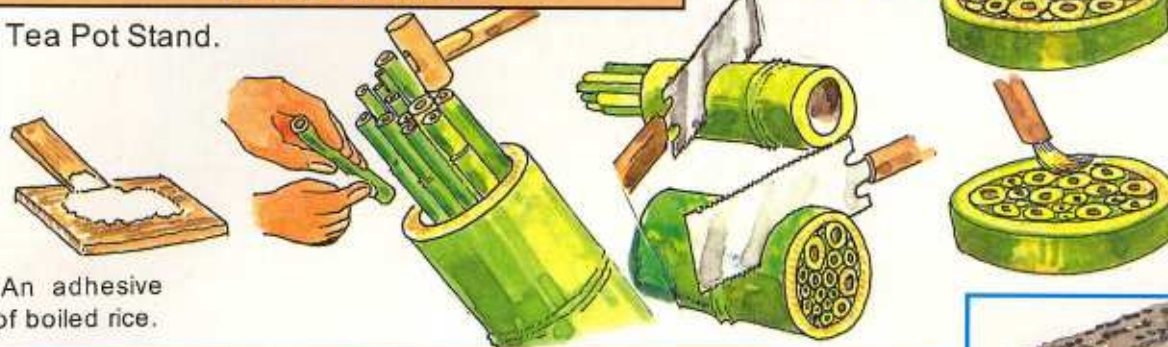
CYOKIN-TAKAPPO (Bamboo Money-Box)



It is easy to make, but as soon as I had saved a little I would want to count the money to see how much I had, and would split it open.

DAIDOKORO-SHOKUTAKU-YO-HIN (Kitchenware)

Tea Pot Stand.



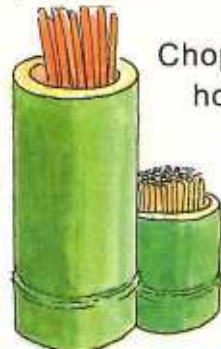
An adhesive of boiled rice.

Rice scoop.

Bucket container for small things.

Toothpick holder.

Chopstick holder.



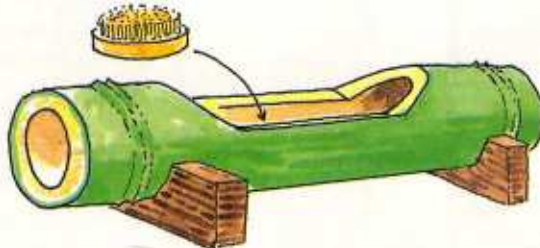
Although it isn't bamboo, we often used the wood from the **Japanese pepper tree** to make a pestle for grinding sesame etc.

INTERIOR DECORATION OBJECTS.

Wall hanging vase.

Flower spike

Flower holder



The wooden parts are made of lightly burnt cedar which is made by burning the outside of the wood slightly, then scrubbing it clean under water. It looks good if varnished.



TAKE-GAKKI (Bamboo Musical Instruments)

We made various things which would make sounds. The adults would make proper flutes to use in the village festival, but **we were happy** if we could simply make some sounds.

SASA-BU-E (Bamboo Leaf Flute)



TAKE-BU-E (Bamboo Flute)

I seem to remember making it like this, but I'm not so sure now.

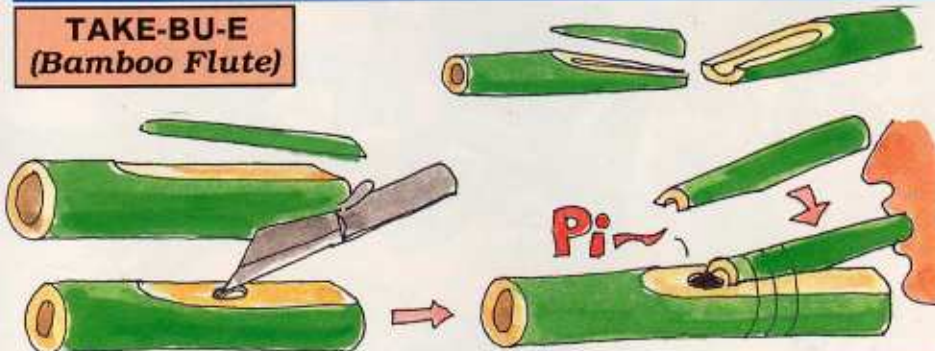


MIZU-BU-E (Water Flute)



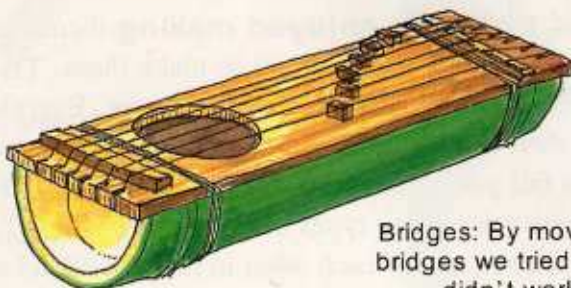
It was fun to use our fingers to make different sounds, by covering and uncovering it.

TAKE-BU-E (Bamboo Flute)



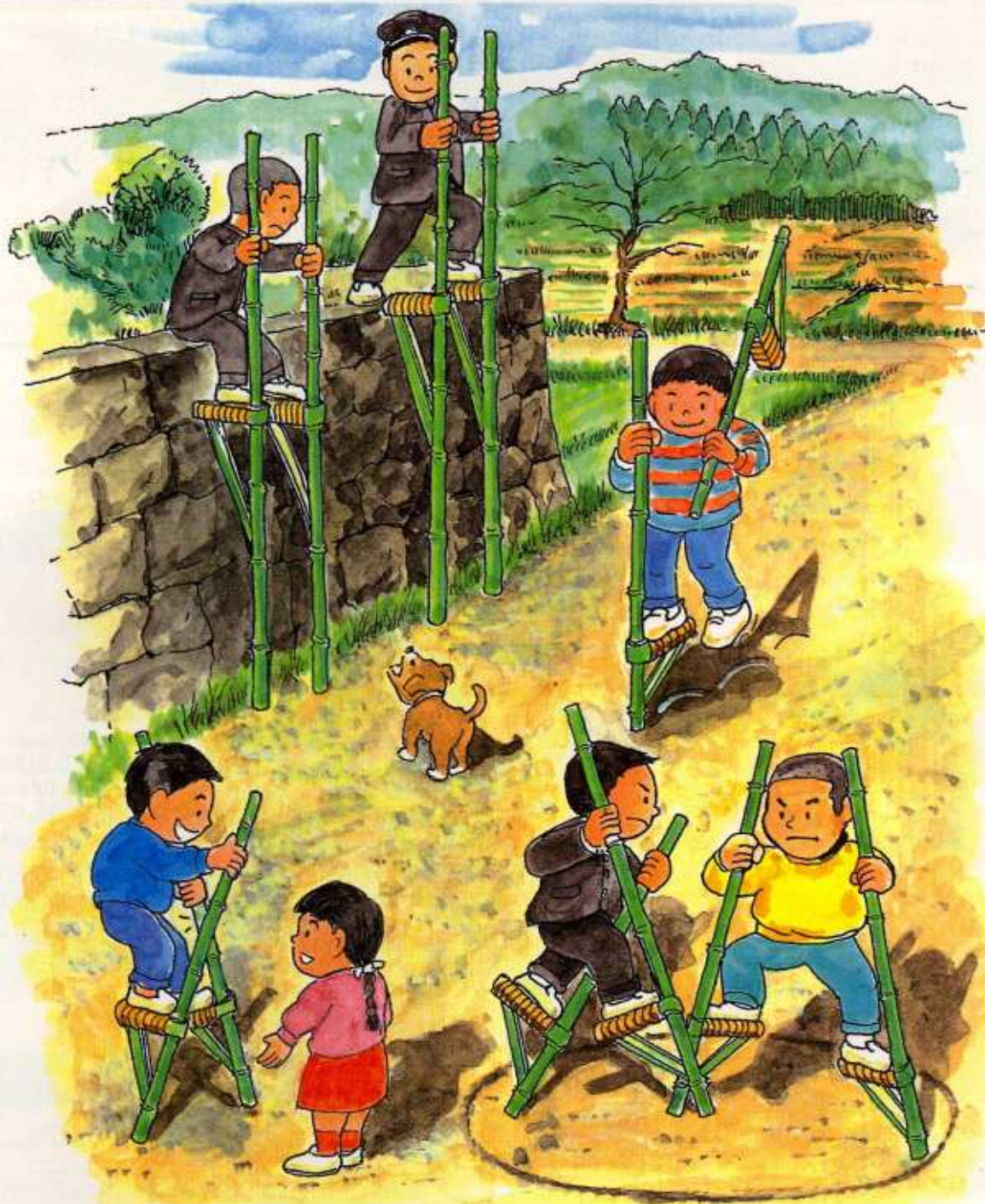
KOTO (Japanese Harp)

Onto a length of bamboo split in half, place a piece of wood, and use wire for strings to make sounds.



As well as these, the rice-cracker man used bamboo to make a "gari-gari" sound to attract children. In my junior high school at that time the usual "rabbit chasing" in autumn used a bamboo-made tool that went "bata-bata" loudly. I don't remember how it was made.

A-SSA-GE (TAKE-UMA) (Bamboo Stilts)



In my hometown we called them "a-ssa-ge" and not the usual "bamboo horse". Even now I don't know why. However we called bees with long legs "assage bees", so maybe it means something with long legs.

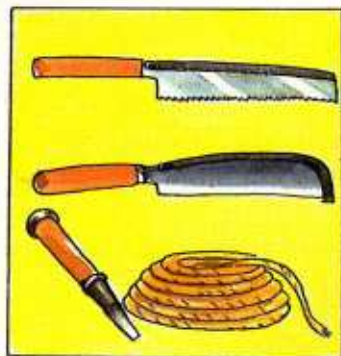
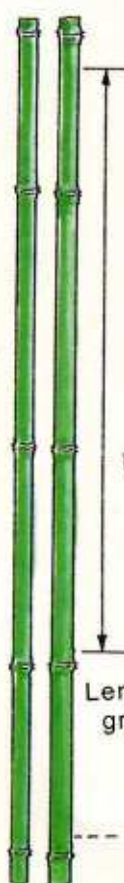
We enjoyed playing with stilts very much, and **probably enjoyed making** them even more. Going to a bamboo grove to find the bamboo, then deciding how tall to make them. **The boys good at making them would compete with different techniques.** Everybody had their own special tricks to make their stilts and then would gather to try them out straight away.

One foot hopping, banging a rhythm, "if you fall you're out-sumo", races, take each other's hat, empty can soccer, take the other's goal, etc. There were many types of games. We would lose track of time, as we played on. Bigger children would try to out-do each other in making extra long stilts. They would make them and get on them from the roof, and give us all a fright.

HOW TO MAKE STILTS

Your choice of bamboo determines how good your stilts are going to be.

The best bamboo for the two main uprights, is bamboo with the same thickness from top to bottom, more than two years old, and hard. The length for these should be your height plus the height off the ground you want your stilts to be.

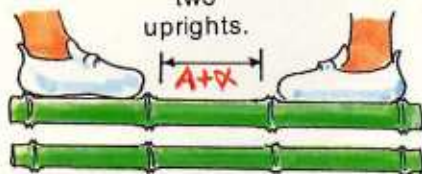


Your Height.

Make sure the bamboo joints for the step supports are at the same height.

Length from the ground to the step.

A little thicker than the two uprights.



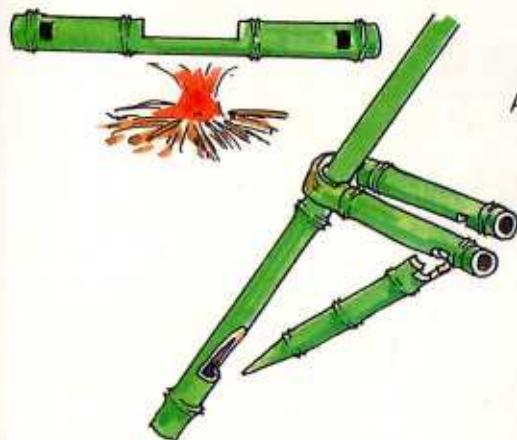
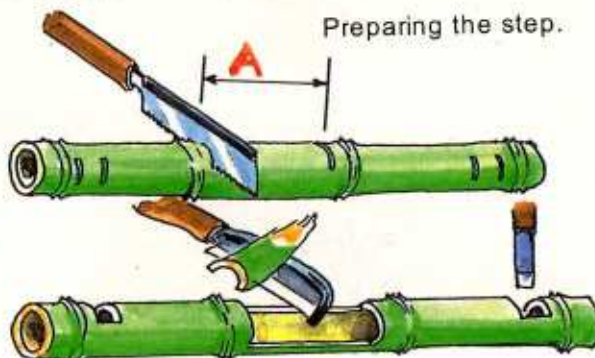
Two steps. A little longer than the length of your foot, and the circumference of the upright(A).

Step support : A little longer than the height from the ground to the step.

Make a notch at the bottom of the upright, to hold the step support.

Height from the ground to the step.

Preparing the step.



Being careful not to burn it, heat the middle part of the step, until it is soft, then bend it to fit around the upright. When it fits tightly, cool it with cold water.

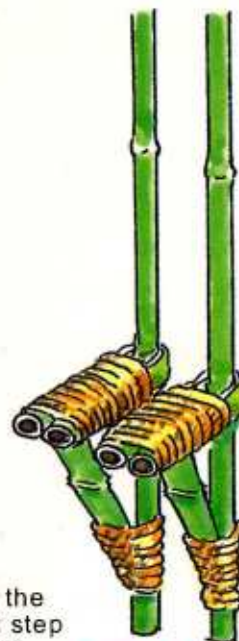
As seen from behind.



To prevent the step from slipping, tie it up with a thin rope. If you use wire to tie on the step support, it makes it even stronger.



Putting the step and step support together.



Finished.

TSUKI-TEPPŌ (Air Pump Pistol)

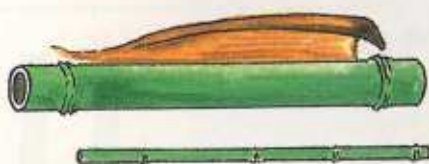
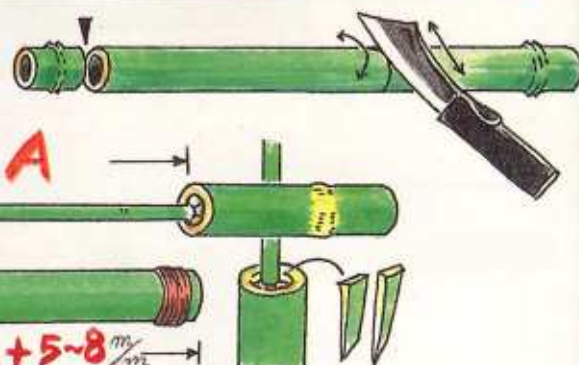


"Don!" "Dan!" with loud noises, an air pump pistol fight is underway. "Ei!", "Shuppan!", as the bullet shoots out, a little puff of smoke rises from the pistol butt. What looks like smoke is in fact the water content of berries being shot out under pressure. When both berry-bullets just fit inside the barrel, it makes a loud noise, and the berries come out with great speed.

For bullets, hack berries and various grass seeds can be used. For the times when there aren't many berries, small pieces of rolled-up newspaper can be used. **This was another game where making it was part of the fun.**



Cut by rolling.



Thin "me-take"(Woman-bamboo)
often found along river banks.

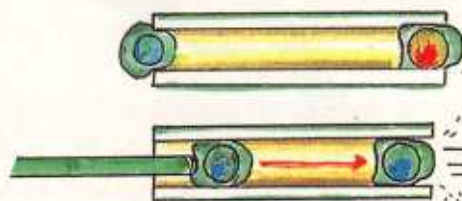
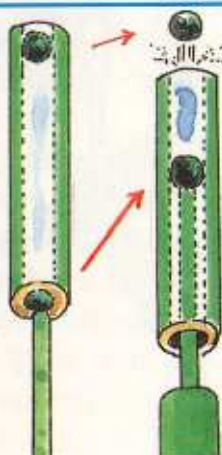
To stop it splitting, bind it with enamel copper wire
or bind tightly with strong cotton thread.

How to
push the
bullets in:



Push the
first bullet
in right to
the end.

Push the
second
bullet to
strike the
first
bullet,
sharply.



The air between the two
bullets is compressed,
making the first bullet shoot
out. After that, you simply
keep on putting more bullets
in and shooting.

TAMAGO-KARA-ASOBI

(Playing With Egg Shells)

Under the floor of the veranda, we kept twenty-odd chickens. They provided so many eggs that it was hard to keep up with eating them all sometimes. Every morning I would go to their coop and, saying sorry to them, take the freshly laid eggs. We would eat the still warm eggs on rice. We would play with the abundant supply of eggs.



HINA-NINGYO
(HINA-MATSURI-Small-doll)

Firstly open a hole , but as small as possible. The best way is to suck out all the egg inside. If you can't, then make another small hole at the other end. With two holes, the egg comes out easily.



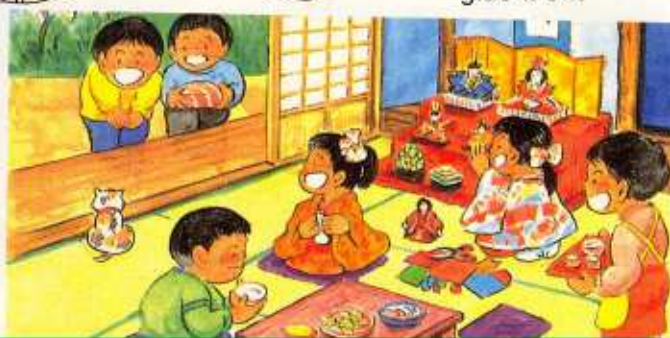
As well as this, empty an egg as shown above (with only one hole) and pour in vinegar and leave it for one night. Then empty out the vinegar, and gradually peel away the shell, until the soft bag inside is left. Carefully putting the ash of burnt straw into it, we would then dash it to the ground, shouting, "**Ninja disappearing in a cloud of smoke trick!**"

Peel wax off
and melt it.

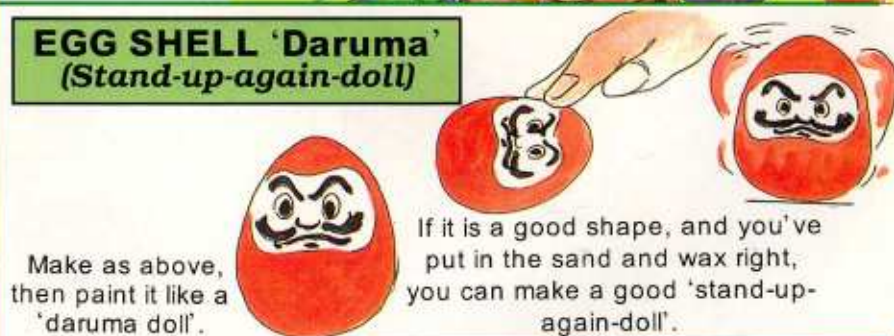
Pour the liquid wax in, to make a blanket over the sand.



Make a kimono with paper, and glue it on.



EGG SHELL 'Daruma'
(Stand-up-again-doll)



KUSA-KIRI (Grass Cutting)



Spring had come and flowers were in full bloom. This picture shows small pieces of rice fields in a basin which looked like many pink carpets spreading out. That space was a special world to me. When I shouted "ΨYahhoow!" the echo came back to me from the mountains around the rice fields. I loved this home town very much and it is a holy place to me.

USHI-NO-ESA (Fodder For Cows)

Mix and cut Chinese milk vetches in the rice fields and straw into about ten cm lengths by using a cutter called "HAMIKIRI". "HAMI" means fodder. This work might be dangerous but I was cautious enough not to have been injured. Straw flies around as you cut and you need to press them around with another bundle of straw.

Cut the mixed straw with the handle while grasping a bundle of the press straw simultaneously.



Rice bran, salt, and water were mixed with them.

USHI-NO-SEWA (Looking After Cows)



Cows were used in the fields and also for the calves which we looked after for about a year before selling. This was an important addition to the income. The dramatic birth of the calf. Naming, looking after, and watching it grow. Playing with it, brushing and taking it to go bathing in the river. Although physically the calf grew bigger and bigger, it was still playful with cute eyes.

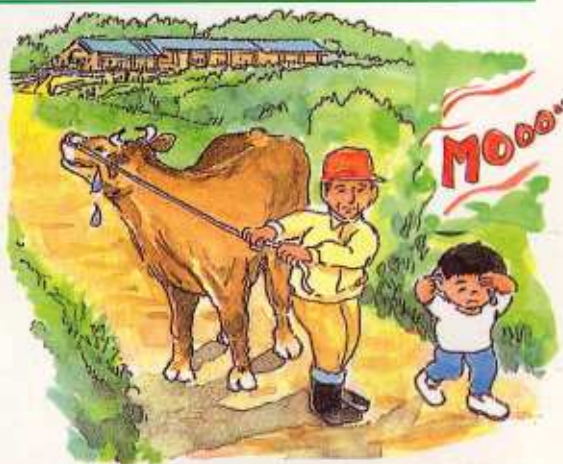


A fenced off area in the garden made an exercise space.

The day to put it up for **auction arrived.**



We took the calf to the auction with its mother. A price was decided on (I remember it as being about thirty to forty thousand yen in those days.) Sold! On the way home the sad moo's of the mother cow echoed in the hills. As I wanted to take the calf home with us, I remember saying to my father that he shouldn't have sold the calf if it was such a cheap price.



The mournful moo's of the cow mother continued for a few days.

Go-Ro-Go-Ro (Go Cart)

Brrrrrrmmm!

The sound of turning wheels fills the slope. All the kids rush down the slope in their own special hand-made carts. There are all kinds of carts; ones that speed down, ones that stop half-way, ones that have trouble turning and almost go over the slope.

We had speed races, drifting races...all kinds of fun. But our go-carts weren't only for playing. Like today's cars they were our status symbols and our trucks for berry gathering, persimmon gathering and so on. Anyway, most of the times we set out to play we pulled our much loved go-carts behind us.



HOW TO MAKE GORO-GORO

The materials. (If you don't have the bolts for attaching the steering wheel, you can make wooden nails.)



Saw off pieces of big tree trunk.



Sometimes we wrapped rubber around the wheels for cushioning.

Drill a hole in the center.
Gradually enlarge the drilled hole with a round chisel.

Making the wheel shaft.



To make sure the wood doesn't split bind up the end with wire.

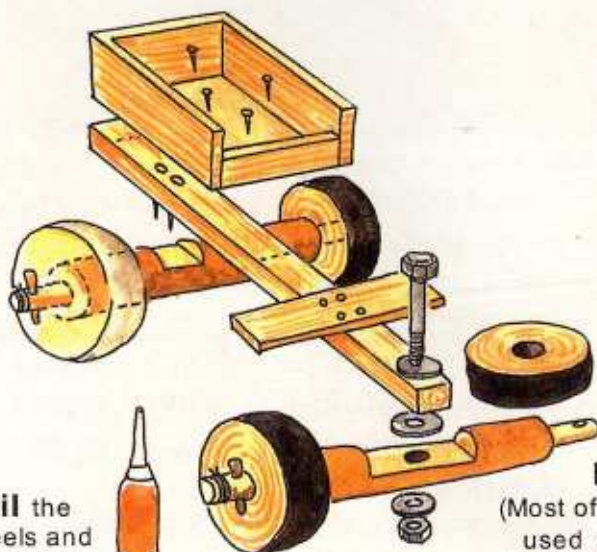
The steering wheel
(combines with front wheels.)



Drill holes in the main shaft.

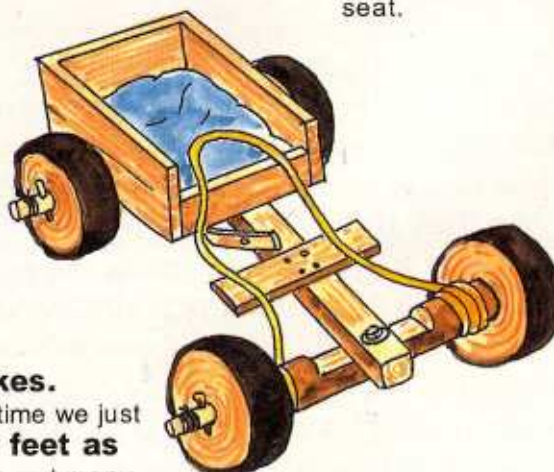
The driver's seat

was a fish box or apple box. Put a cushion on the seat.



Oil the wheels and steering wheel.

Brakes.
(Most of the time we just used **our feet as brakes**, so not many go-carts had brakes.)



JUN-KAI-EI-GA

(Traveling Movie)



In spring or autumn **the traveling theater** brought rather old movies into big yards of farmhouses. Children were allowed with half a charge. Advertisement posters were everywhere in the village several days beforehand. On the cinema day I took off the posters with care and gave them back to the manager. Then I could enter for free. I also collected lots of posters.

At that time Japanese movies were very exciting. Sword-fighting samurai movies, (the actor ICHIKAWA Utaemon; the play "HATAMOTO-TAIKUTSUOTOKO" adapted to the screen by TOH-EI, the actor ICHIKAWA Raizo; the play "NEMURI-KYOSHIRO" adapted to the screen by DAI-EI,), Western movies by the movie company NIKKATSU.....The stars of the screen thrilled us..

The films sometimes broke in the middle of the movie, especially at the best moment, and the screen would suddenly become all white. People complained noisily, and the engineer rushed to connect it again. When he succeeded, everybody clapped. I actually waited eagerly for a break since I could get the strip of film.

CHAM-BA-RA-GOKKO

(Sword Fighting And "Ninja" Make-Believe)



No other game excited us more than "**Chambara-gokko**". In spite of the unspoken rule of not hitting too hard, kids made bumps or cried, but a moment later they wiped their tears and joined in again. It never turned into real fights.

We were would-be movie heroes, **SAMURAI** and **NINJA**. Comic books also gave us lots of models. We divided into two sides and fought each other. If cut with sword, we had to 'die' and couldn't get up until we counted twenty. The rule was no thrusting or swinging. Hands, faces, and heads were not to be aimed at. The big fight scene took place in the field.

KATANA-TSU-KU-RI (Making A Sword)

We loved **sword fighting**. When several children got together, we quickly split and fought each other, yelling, "I did it!" or shrieking, "I'm cut!" etc.

We also tried to make our own good-looking swords. Some bought swords at festival stalls or toy shops, but **most children made them on their own** and **tried to have them look as real as possible**.

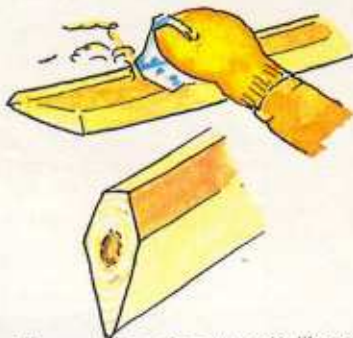
Search for an **oak** tree of suitable size and warp (curve) with patience.

Fix the tree between a wall and your belt, and move a hatchet to your body to carve into a rough shape.

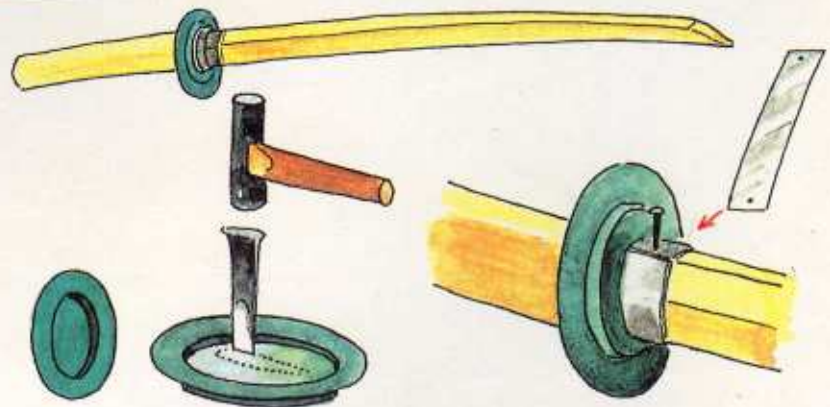


Carve smaller parts with a knife.

Make the surface smooth with broken pieces of cup or rice-bowl, and finish it with sand-paper.



The center of a tree is like cork, so do not get it come out on surface.



Make use of a knob of a sliding door for a sword guard. Make a long hole with a graver.

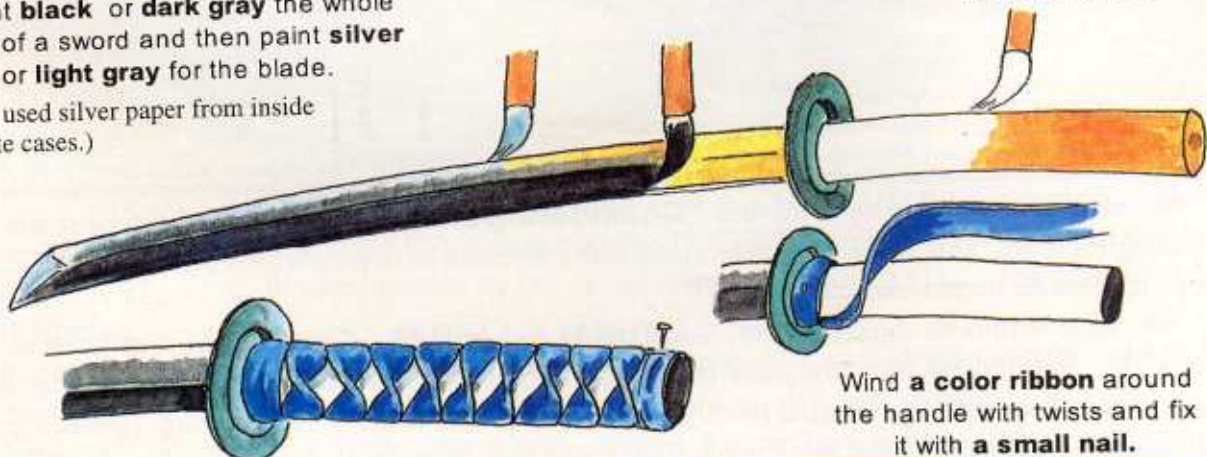
Fix the sword guard with a thin tin plate with small nails.

Paint with **enamel paint**.

The handle is **white** or **black**.

Paint **black** or **dark gray** the whole body of a sword and then paint **silver** or **light gray** for the blade.

(I also used silver paper from inside cigarette cases.)



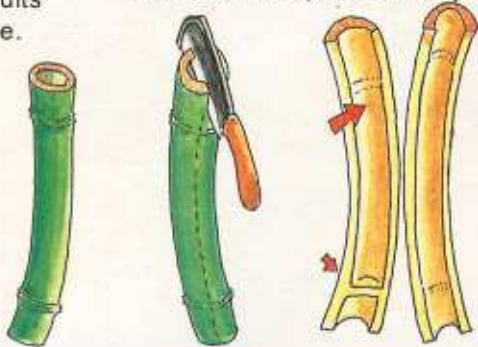
Wind a **color ribbon** around the handle with twists and fix it with a **small nail**.

Making a sheath.

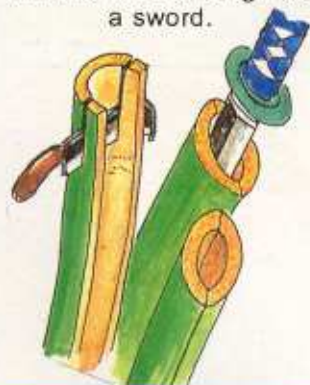
Look for a bamboo which suits the sword in size and curve.



Cut out the bamboo a little longer than a sword. Split apart and carve out joints cleanly.



Cut them little by little to the size wide enough for a sword.



Bind them with rubber bands and carve the outside little by little. Move the bands and make the sheath evenly thin.



Be careful not to cut into hollow part.



Do a finishing (polish) with sand paper. Cover the sheath with black vinyl tape.



You may join the two with adhesive and tie around the sheath at a few points with wire. Paint for a finish.

Tie a braid to the sheath.
Ready to fight!



Carrying a sword under the belt would often split the sheath. So have another soft belt around your waist to carry the sword.

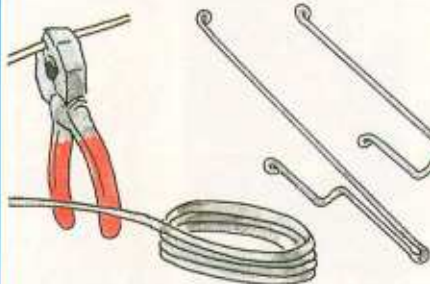


"YO-RA-BA KI-RU-ZO"
Get closer, and I cut you!

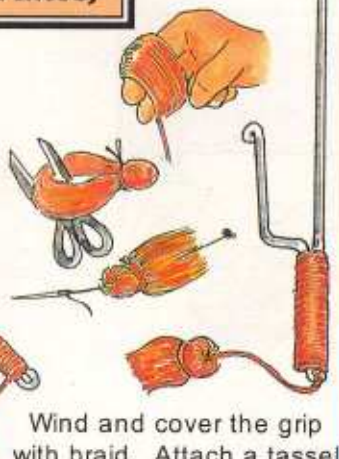
A cap of samurai is made of square (wrapping) cloth, or scarf. (Two pieces of cloth make a perfect one.)

JUT-TE (Policeman's Club of Feudal Times)

I made a policeman's club with some No. 8 wire which I asked an electric engineer.



Bend the wire to the shape with cutting pliers.



Wind and cover the grip with braid. Attach a tassel to the end.

"go-yoh, go-yoh!"
Now I'm the police officer!



KOI-NO-BO-RI (Carp Streamer)



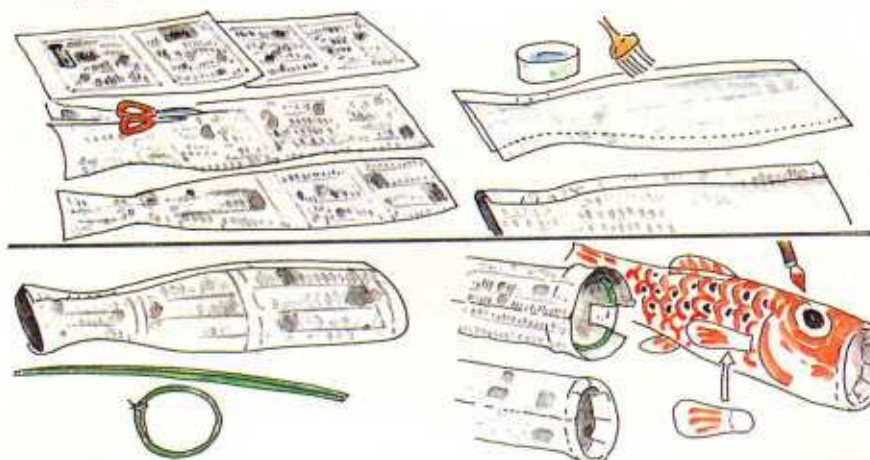
May 5 is a festive holiday, **boy's day**. The family of a new-born boy was proud of hoisting big carp streamers, which swam vigorously in the windy sky. I eagerly waited to make streamers out of newspaper every year. The strong wind tore them easily, but I wanted them to last for that day at least.

As in the well-known song, children cut a mark on a post of the barn to show how tall they had grown every year. I found that the marks I had made remained slightly when I visited our family home recently.

"Boy's day (Children's day)" was a very enjoyable day since we were **the center** of the family on that day.

Make a pair of fish-shaped strips out of newspaper.

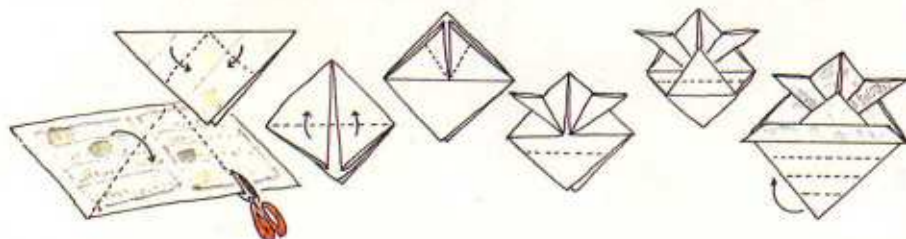
Paste them together to make a tube.



Make a bamboo ring for the mouth.

Paint the fish and attach fins.

KA-BU-TO (Samurai Helmet out of newspaper)



Make a square by folding, then cutting away the part you don't need.

Fold the triangle up.

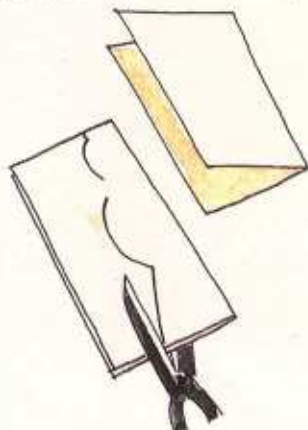
Fold up the back.



TO-N-TO-N SU-MO (Tap-tap Sumo)

Paper-made SUMO-wrestlers with popular wrestlers' names ("SHIKO-NA") had 15 bouts on a circular ring.

Fold cardboard and cut it into a sumo-wrestler shape.



Arms are to be folded a little apart, one higher than the other.



Cut the bottom so your wrestler leans forward slightly for fighting.



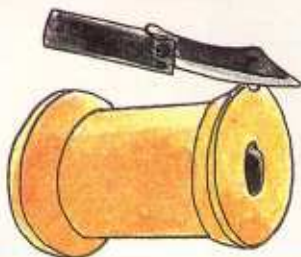
Make the circular ring out of an upside down empty box. Place a pair of wrestlers ready to fight with their arms crossed with each other.

At a starting shout of "Ready. Go!", ("HAKKE-YO-I NOKOTTA") tap the corner of the box with your finger tip to move your sumo-wrestler. The one which is forced out of the ring or falls over in the ring is the loser.

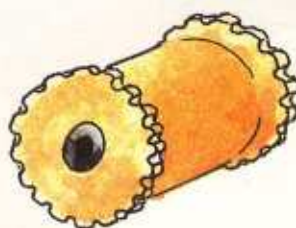


ITO-MA-KI-SEN-SHA (Cotton Reel Tank)

Make notches on both sides to stop it from slipping.

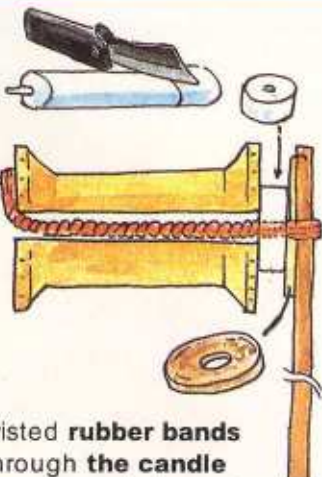


Get a **used-up cotton reel** from your mother.



Hammer in a small nail.

Use half an inch of candle as a washer.



Wind up the rubber bands using the stick.

Cover the cotton reel with a paper-made car or tank, and GO FOR IT!



Get several twisted **rubber bands** from the nail through the **candle piece** and a **coin** with a hole, and put over the **stick**.

Compete with other cars on a flat space or make steep slope.

ON-JAKU-TO-RI (Talc Collecting)



There was a certain place rich in talc and I remember taking a lunch and spending whole Sundays collecting a bagful of talc.

I don't remember where it was.

I sure remember heading for the hill on a bicycle with friends. "Hey, let's go to the talc hill."

There we found good one or bad one, various kinds of stones. We rushed for better ones in excitement, yelling "here I found gold, again!"



Talc was used as a stone chalk. We drew white on wall, earth, and board etc. and it was easily erased by rubbing with hands or feet.

ON-JAKU-KAI-GA (Talc Painting)

The whole yard was the canvas for talc painting. Sometimes neighbors passed by and praised what I drew. "Hum! You are quite an artist." I felt proud and kept on drawing for hours.

Every child had at least one talc in his pocket **to draw lines for various games** such as PACHI, BI-DAMA, PEBBLE-KICKING etc.

I also heard talc had been used as pencils at school years ago. Some talc was good enough to be cut into a stick and sold at stationary shops, but we used natural one, which was not always good to draw. Elder boys said, "bury it in soil for some time, and you'll get a better one."

I followed the advice, but it didn't work.



(HACHI)-NO-JI-GAS-SEN (Figure 8 Battle)



Draw a big formation like a figure 8. Divide into two sides. Place a stick to mark inner camps and keep treasures deep inside respectively.

Move with two feet on in inner camps. Move on a foot (hop) beyond the border sticks (outside the camps). A few neutral zones are set up to stand on both feet.

Outside the camps, you hop around and push or pull opponents to force them stand on both feet. If you step on a line or touch the soil outside the camp with a hand, you are disqualified. You can also pull out the opponents from inside the camp. If you finally gain the other's treasure, you are the winner.

KE-N-PA-TA (Hop Jump Game)

Draw circles up to No. 10 and two squares on top.



Throw a flat stone into circle 1. (If you fails, the next person takes a turn.) Jump into circle 2&3 on both feet, circle 4 on one foot, 5&6 on both feet....No 10 on one foot . Make a turn on two squares. No stepping outside the circles or squares, nor supporting with a hand. Return to No 2&3 hopping and jumping , and pick up the stone and jump to the starting point (without stepping in No. 1).

Next, throw the stone into No. 2, hop into No. 1, 3, and 4, and jump into No. 5&6.... On the way back pick up the stone on No. 4 on one foot, and hop into 3 and 1 to return. Keep on throwing stone up to No. 9 with hops and jumps. The fastest person to complete the course is the winner.

Some variations of this game were also played.

SHI-MA-TO-RI

(Territory Expansion Game)

*Shima means territory.
This is a so-called territorial battle game.*

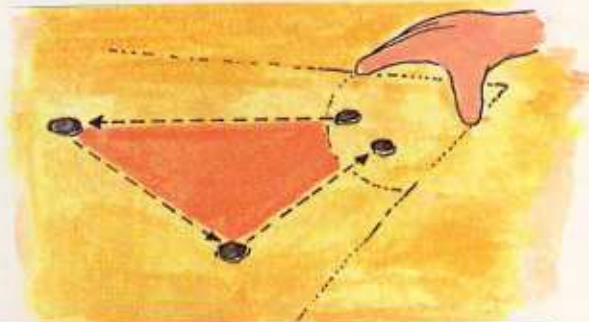


Each territorial base is a quarter circle drawn with a hand. Basic rule is **three flipping at one time**, but you can change it.

First, find flat pebbles to flip off for expanding territory.



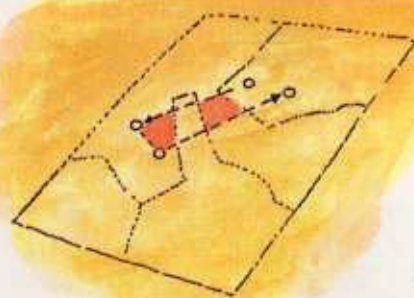
If the pebble returns to your domain at the third flip successfully, the whole space inside the passage would be your new domain. If not, your domain remains as it is. If you flip too hard for a bigger land, you might not be able to return, so you have to be careful and well-planned. Take turns whether success or not.



The end line and the new territorial line are close enough within your hand span, it is added to your territory.



You can cross another one's domain and make an island. But if your island is besieged by another domain, it will be another's, so connect the island to the mainland before being sieged.



When all the space is occupied and no neutral land remains, game is over and compare the domains to decide ranking.

BO-TAO-SHI

(Stick On A Mound)



Make a mound and stand a stick in the center. Play jan-ken (scissor-paper-stone) to take turns. Take soil off the mound being careful not to let the stick fall.

You must take at least a bit of soil when it is your turn.



The one who makes the stick fall is the loser.

At the beginning you can take away much soil but later, you take only fingertip amounts.



And the final moment,

"Alas!" Even before you touch the mound, the stick falls down. Still you are the loser.

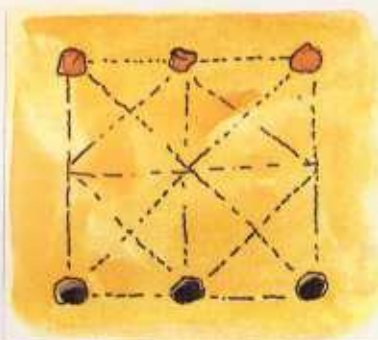


MI-TSU-GU-I

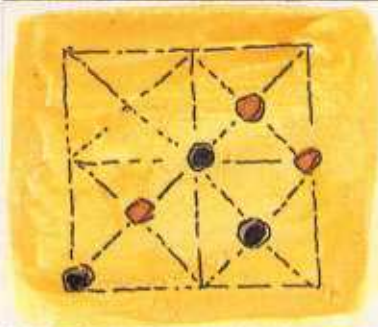
(Three Stones Game)



Draw the formation with stick or talc. Find 2 kinds of stones, 3 each.



Place the stones and decide the turn by jan-ken (scissors-paper-stone).



You can step in any direction at your turn. If blocked by the other's stones, you have to give up the stone.

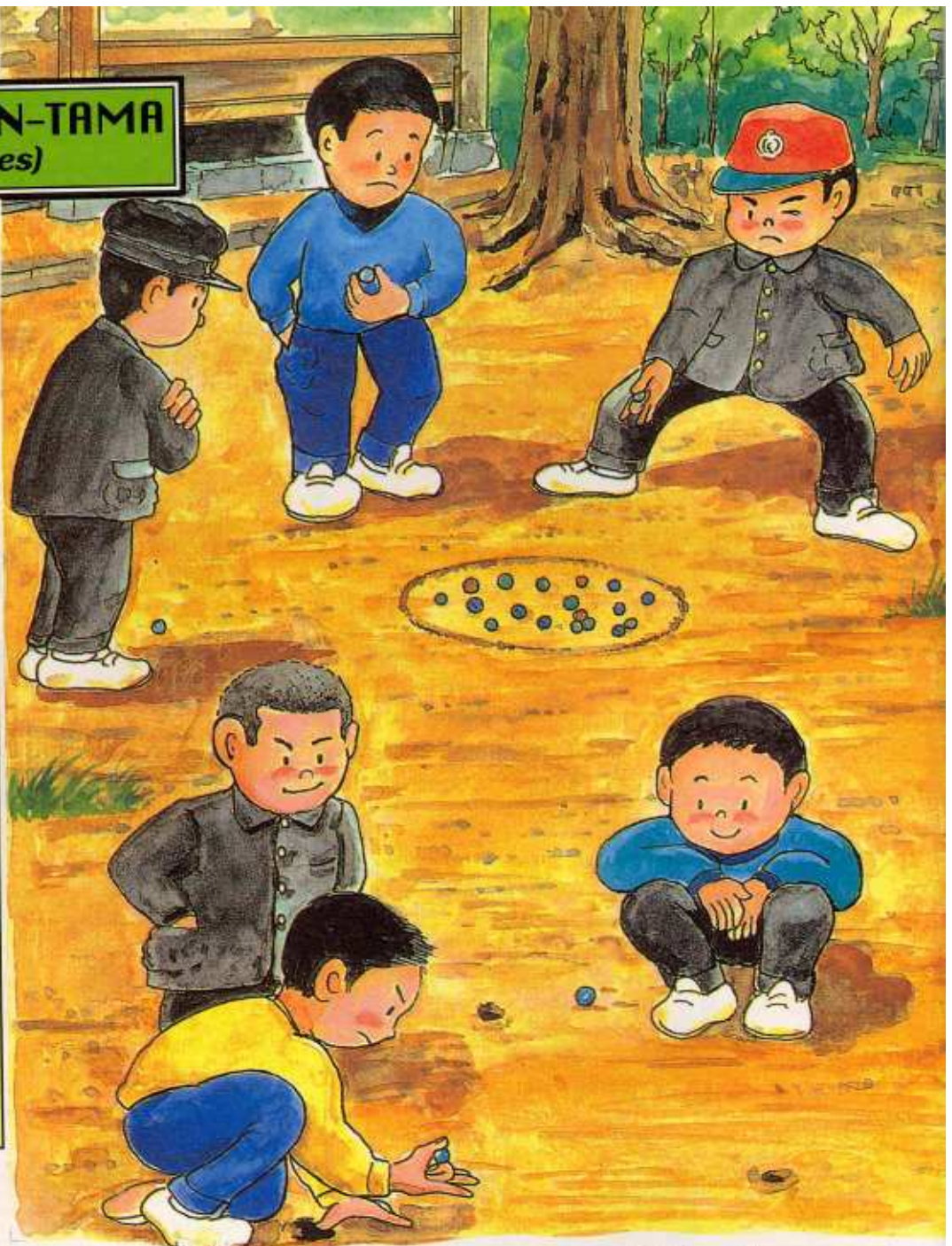
You have to move a stone in your turn, and you cannot get in between the blocked site.

If you take 2 stones of your opponent, you are the winner.



RA-MU-NE-N-TAMA (Marbles)

RAMUNEN-TAMA, another name is Bi-Dama, a small glass ball which is a stopper of a bottle of pop. I hear that the word, "RAMUNEN-DAMA," originally came from RAMUNE which was a brand name of a drink produced by a famous Japanese drink maker. I used to take out the ball from the bottle.

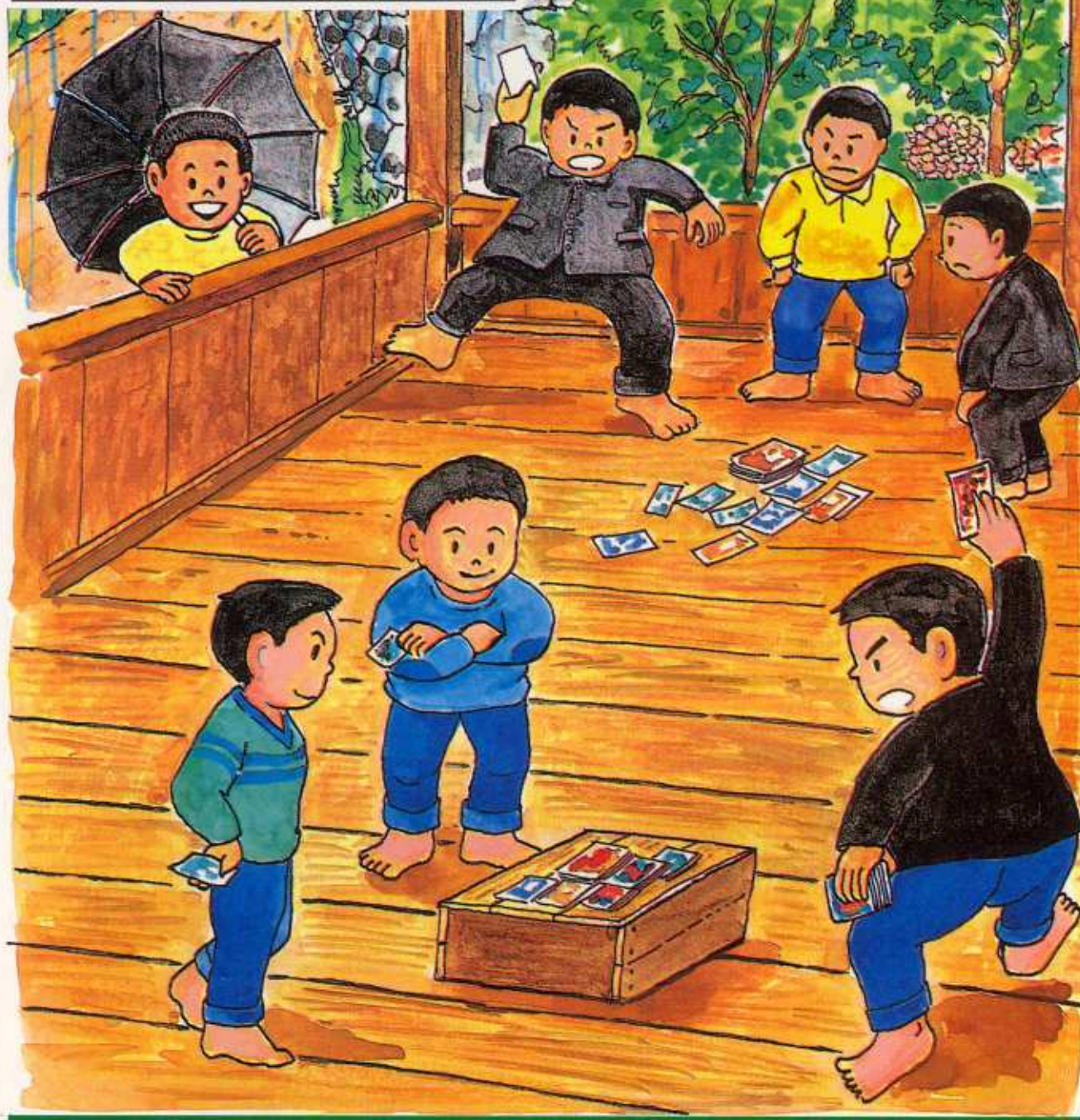


RAMUNEN-TAMA was one of two treasures for me in my childhood. The other one was "PACHI"(MENKO). Possessing a large number of them determined your status in a group of children; the more you had, the higher your position. For instance, a child asked someone. "How many RAMUNEN-TAMAS do you have now?" and the other replied, "I have XXXX--. Oh! I have more than you have."; and felt superior to the other. But if the fact that he had bought the marbles in a shop was revealed, he was teased by his friends. A child who won more marbles than any body else had, was regarded as **a hero in the children's world**. By the way, I had around 2500 marbles in my golden days and this was ranked as NO. 1 or 2 among a group of children.

An elder friend said, "When you bury them in the earth, they will increase." And I did so, convinced by him which, now, I think was so unscientific. A few days later, I dug them up and found the same number. When I told that friend, he said, "The time is not enough." And I buried them again for more days. The result remained the same. But children of that time seriously believed what the elder friends said.

In that ages, I never met with my friends without playing marbles. After digging up, I played marbles at the usual place everyday, not only on Sunday but also on week days. As soon as I returned from school I threw my school bag down and rushed out to the usual place. I was always absorbed in playing until I could't see the ball because of darkness. Sometimes I made a playing tour to the next village to earn "foreign currency."

PA-CHI (MEN-KO) (Flip-Cards)



"Go well!" with a hearty cry the flip-card is thrown down.

Along with marbles these menko were our great treasures. Also it was a point of pride about how many we had. **But just having shop-bought some didn't mean much- being and cutting out the shop ones meant being teased for days after. It was all to do with skill and winning.**

The usual MEN-KO had one side in color of a famous or popular character, and the other side in one color, with numbers, one symbol from the 'scissors, paper, stone game', etc. You could judge the popularity of a hero by whether he was on the MEN-KO or not.

We especially treasured the old fashioned MEN-KO.

Later on 'photo-printed menko' appeared but even now I still prefer the drawn picture type.

We treasured our MEN-KO and counted them almost like money. We would forget everything else in the heat of the game; when I had the most MEN-KO, it was close to 2000.

KI-NO-UE-SUMIKA

(Hideout on Tree)



It wasn't as if we didn't have houses to live in. Three or four good friends would get together and steal away to the various trees to build a hideout- hut. Home from school we would head straight for the hut to play at adventures. We didn't build our huts too far away from home so as to be able to get home quickly in a sudden shower, or after playing till dusk, even laden down with toys and comics.

We just liked to have our own special place. On Sundays we would even take along a lunch of rice balls and spend the whole day playing happily. We would also go visiting or invite other groups over.

Method (an example)

This is only an example, as the style varies with the different trees. I also made many tree-huts for one person.

Try not to interfere with the tree, and keep it as near to its natural state as possible. No nails used.



Choose a tree with hard wood (camellia, oak etc) and a good spread of branches. Fitting in with the branch pattern plan the hut.



Make the floor **as big as possible to stand up to more weight**. The framework is bamboo, then old planks of wood are used.

The roof framework is tied from branches.



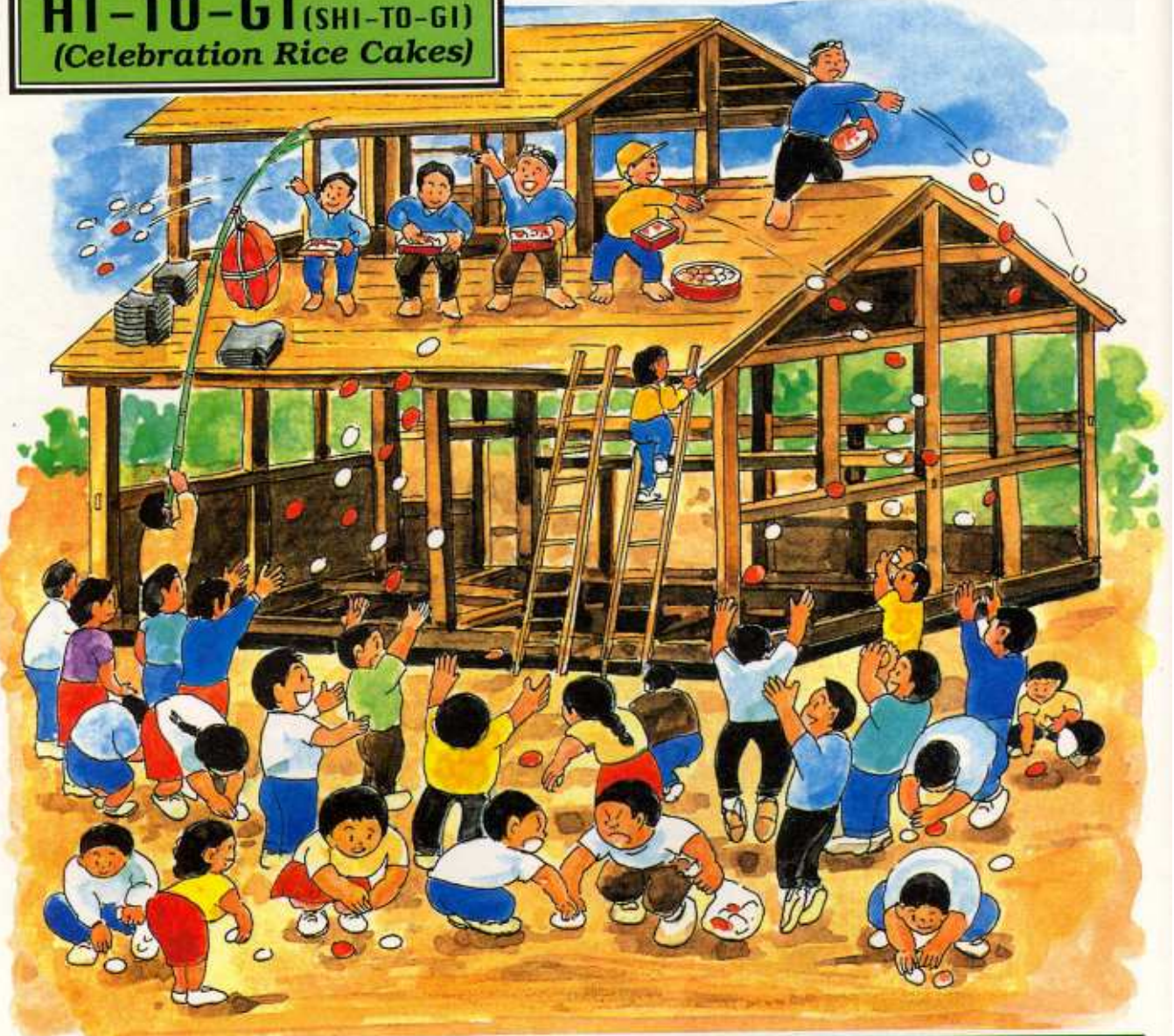
Woven rice plant straws mats cover the framework.



A rope ladder completes the hut.



HI-TO-GI (SHI-TO-GI) (Celebration Rice Cakes)



HI-TO-GI means the rice-cakes which are thrown from the roof at the ceremony of the main house beams hoisting, to celebrate.

A few days before it happens the news goes around that somewhere or other will have a 'hitogi'. Sometimes it was a long way away.

On the day, even if we've heard it will be around 3 o'clock, by midday people were already drifting together. After a while, "Ain't it time yet": people will start asking. The carpenters and owner say, "Not yet." I'm sure they had their reasons but I was sure they were just teasing us. And then sure enough, half past three and things begin. The carpenters and owner drink sake and do ceremonial things on the roof. And then lacquered boxes full of rice-cakes are passed up to the roof on long bamboo poles. Several of the carpenters hold the boxes.

The attention of everyone below is on them.

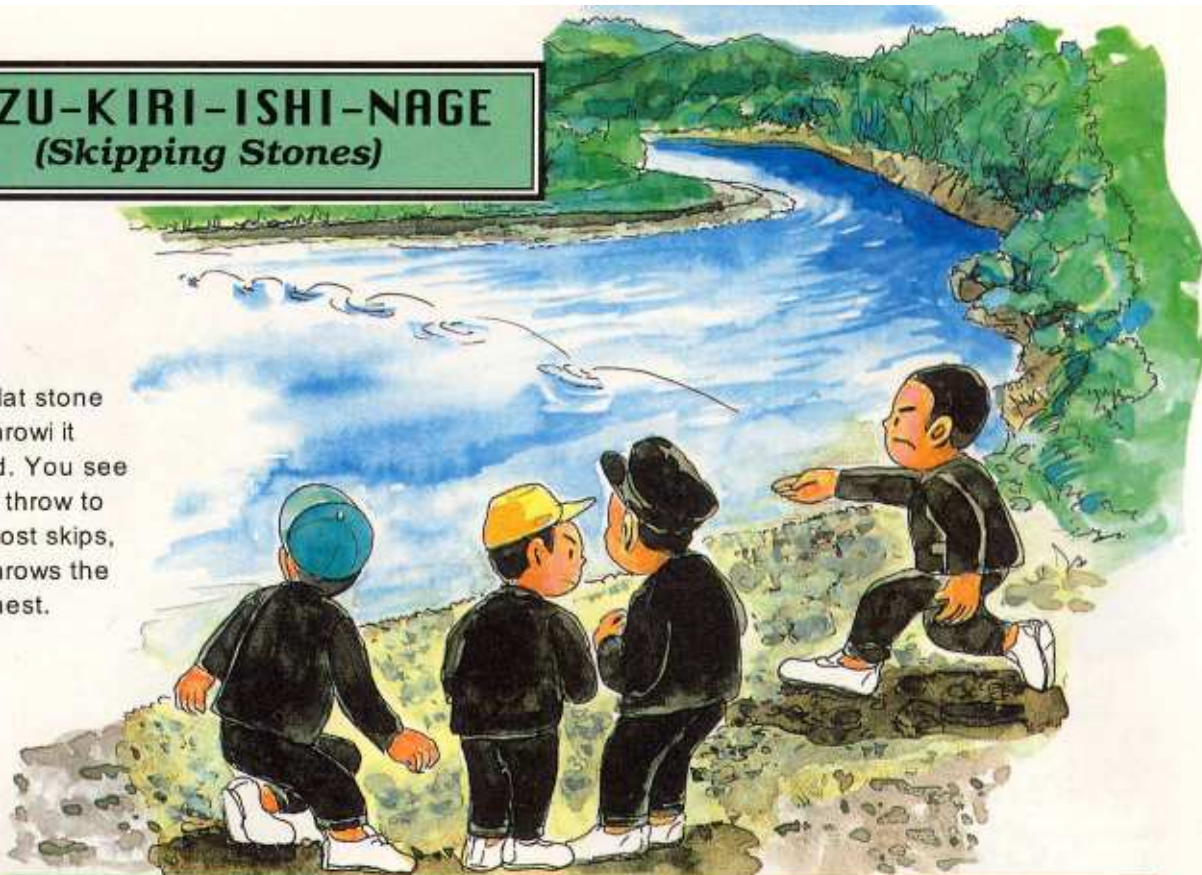
First of all big rice-cakes (diameter 15 cm ~) are thrown in each direction: East, West, South, North. There are only four of these big ones so if you get one it is something to boastful talks about for days. Some people even went hours early, worked out the four directions and stood in the best possible place.

After the four big direction rice-cakes, red and white small rice-cakes (diameter about 5 cm) come down like rain.

"Uncle, over here!" people call out, and **frantically gather them up.** It is all over in about ten minutes. Counting them and talking over the fun, we all go home.

MIZU-KIRI-ISHI-NAGE (Skipping Stones)

Find a flat stone and throw it underhand. You see who can throw to get the most skips, or who throws the farthest.



YO-YO (Yo-yo)

Playing with yo-yos was popular. There were many different techniques such as "taking the dog for a walk" and "swinging". We spent hours practicing to meet the challenge of new techniques.



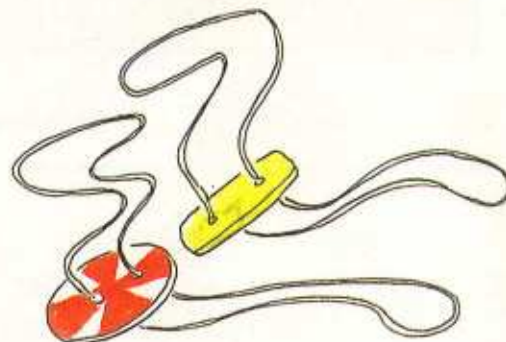
KEN-DA-MA-ASOBI (Japanese Style Cup And Ball)

Another popular past time. We would compete to see who could get the ball in the cup the most times running, and other techniques.



BUN-BUN (Button Twirling)

We used many different things as long as it had two holes and a string could be passed through it. The string was tied in a circle and twisted a little to begin with. Then using the tension of pulling the hands apart or together, keep it twirling.



It would make a noise like 'Boom, boom'. We would make them from buttons, paper, wood etc.

MATSU-YANI-BUNE

(Pine Resin Boat)



Make a small mark on the back of a pine tree, and the resin will come out.

If you put a little bit of **pine resin** on a twig or bamboo leaf, then float it on water, it will suddenly spurt away. We also floated pine needles just as they were.

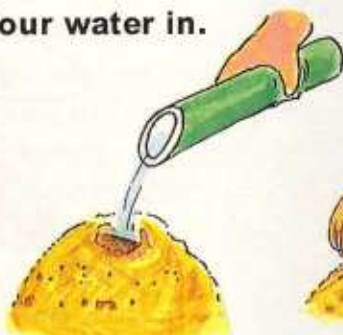
If you put resin in the water, it suddenly ripples and widens out. By the same characteristic, if you put something with weight on, it will move forward. The resin on the water shines like a rainbow.

(The picture is of the local well and washing place in my home town.)

DORO-UTSUWA-ZUKURI (Mud Bowl Making)



Pour water in.



After a while careful, so we carefully line them up somewhere.



Make a little mud hill and scoop away a little from the top. This is just another type of mud playing, but the fun is that you don't know what kind of bowl you have until you dig it out.

We would compare sizes and numbers for the best.

JOH-KI-SEN

(Steam Boat)

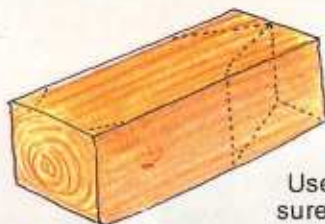
As I only made one or two of these, I don't remember the method very well, but I did make many boats with a twisted rubber-band screw drive.

I made many other kinds of boats too, but I've forgotten them.



HOW TO MAKE "JOH-KI-SEN"

Take a block of wood and cut it to the general shape by saw and then knife.



Use tin or zinc for **the rudder**. To make sure that the boat will come back to you, bend it a little from the start.

Carve out the inside as deep as possible but be careful not to go through the bottom!

Hammer in four nails and bend them so that the can for the steam sits securely on top.



Cut the head off a small nail and hammer it into the bottom, to hold the candle.

Make a hole.

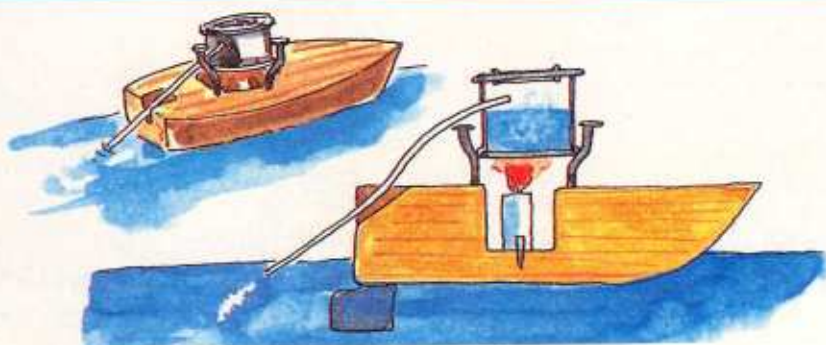


Use a small can of the type used for paint or curry powder.

Find a brass or aluminum tube. (We found ours from the rubbish.)



Put water in the can, and light the candle. When the water boils, the boat will slowly begin to move. When the water boils dry, the boat will stop, so it is best to play with it in a shallow pond so that you can wade out to get it if necessary.



DA-RU-MA-SAN-GA-KO-RO-N-DA (Statues)

DA-RU-MA-SA-N-GA-KO-RO-N-DA!

This is one of many playing chants and has exactly ten syllables. There were many other chants but I won't go into them here.

The person who is "it" turns his back on the others, closes his eyes and says "Daruma-san ga koronda," and counts to ten, then suddenly turns around.



Then the others, who are creeping up on him suddenly freeze and turn into statues. If a single part of someone's body moves, they will be called out, and must become "chained" to "it".



The person "chained" to "it" has to wait to be saved. "It" again counts and the ones not yet caught come closer. With chanting we used all sorts of tricks like starting out chanting slowly, then suddenly speeding up and turning round.



In order to save someone chained to "it" you must cut the hand that is chained to "it". If everybody gets caught, the first chained person becomes the new "it". If you do get saved, you run away as fast as you can.



"It" shouts "STOP" and everybody must **freeze** immediately. It doesn't matter if your top half moves, but on no account may you move your legs.





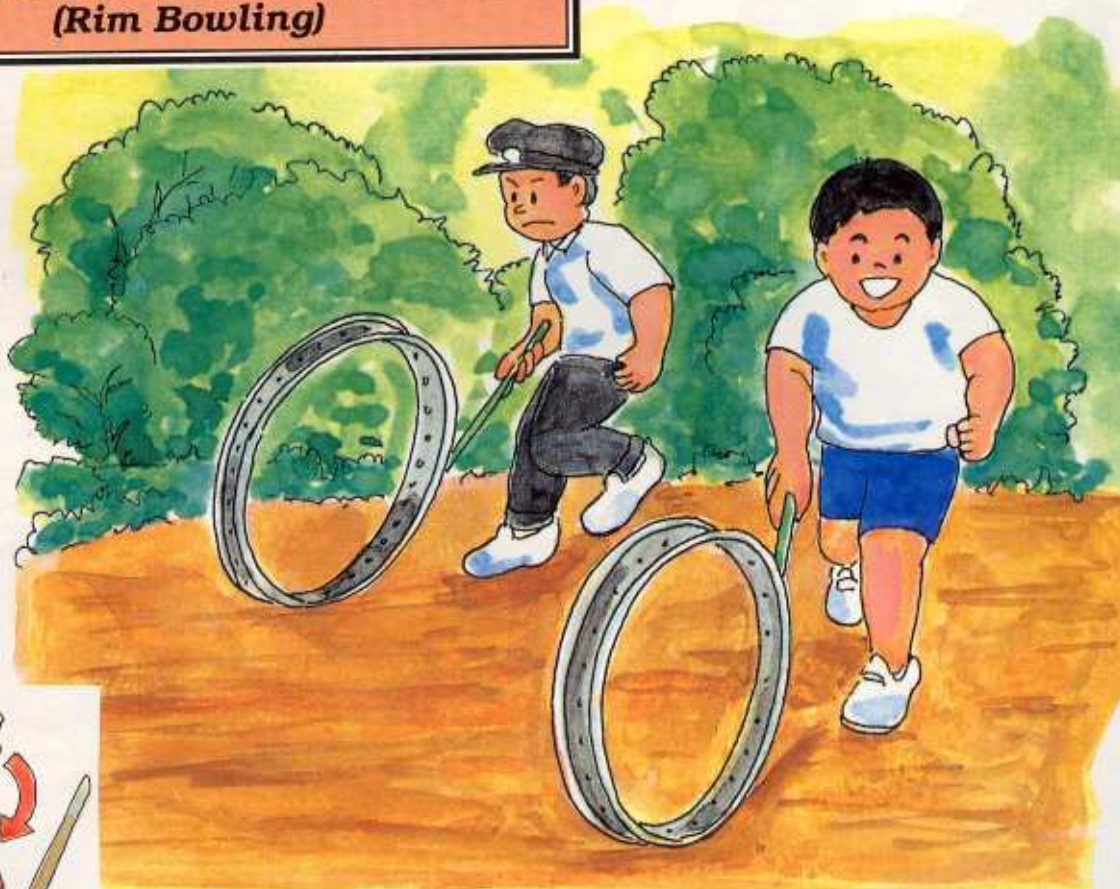
"It" chooses the nearest person, and tries to reach them in three steps. If he can touch someone, they are the next "it". If "it" can't touch anybody, they must be "it" for another round.

If nobody is caught and becomes chained, then "it" stays on for another round.



RI-MU-KO-RO-GA-SHI (Rim Bowling)

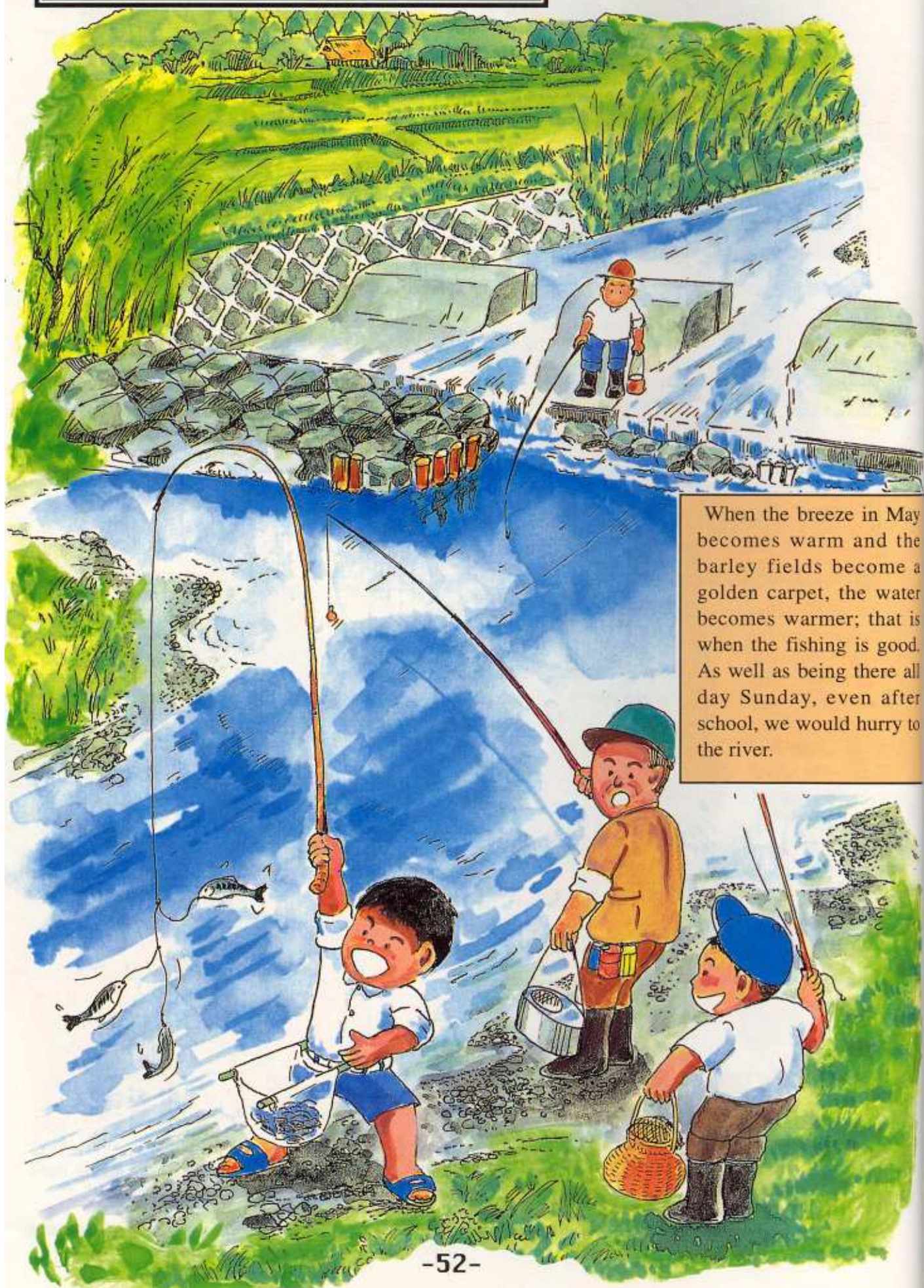
Taking off the tire and spokes from a bicycle or hand-drawn cart wheel, you will get what we called the rim. We used to find the rim at the rubbish dump and using a stick of bamboo or wood, we would bowl it along.



We played in various ways; marking out a course to go along, and seeing who could go along it without veering away, speed races, and jostling rims to make someone's rim go astray.

KAWA-SAKANA-TSURI

(River Fishing)



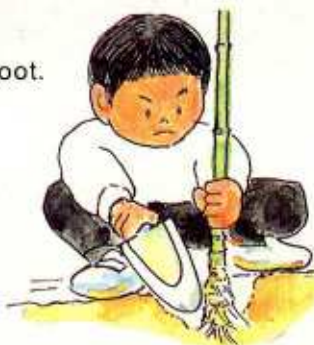
When the breeze in May becomes warm and the barley fields become a golden carpet, the water becomes warmer; that is when the fishing is good. As well as being there all day Sunday, even after school, we would hurry to the river.

Making A Fishing Rod.

Find a bamboo pole that is straight (madake type is best). If we found a good straight pole, even if it was not the fishing season, we would cut it down and put it by.



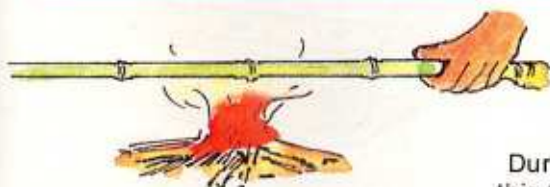
Dig out the root.



Take off the roots and heat over a fire and polish.



Cut off the branches.

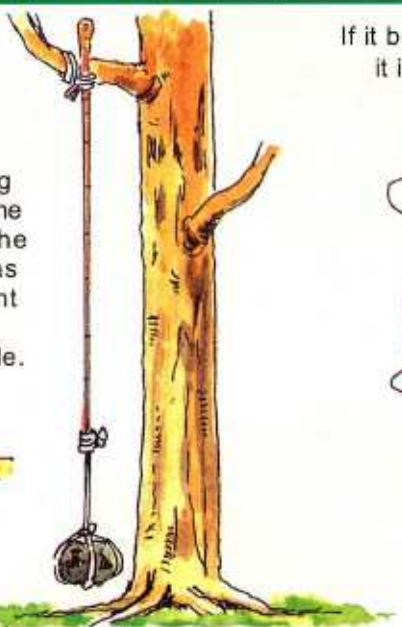


Be careful not to burn it, so do it little by little, and it will become a golden brown.

During this time make the pole as straight as possible.



Heat over a fire until the oil comes out, then polish with straw.

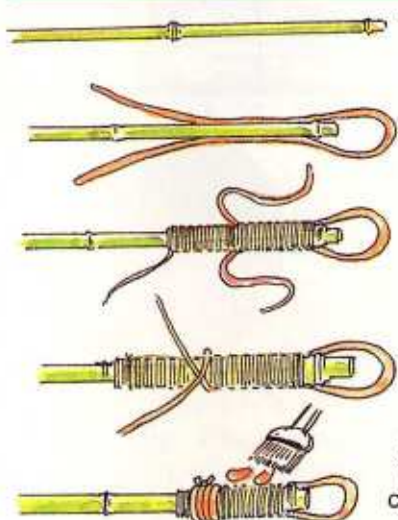


If it still has a bend, tie it up, as in the picture, with a stone as a weight.

If it bends like a whip at the end, it is ready to become a rod.



If it still is not straight, tie it up to a tree, or put it over a fire. This can be done again, even after it is made.



Paint the rod with varnish.

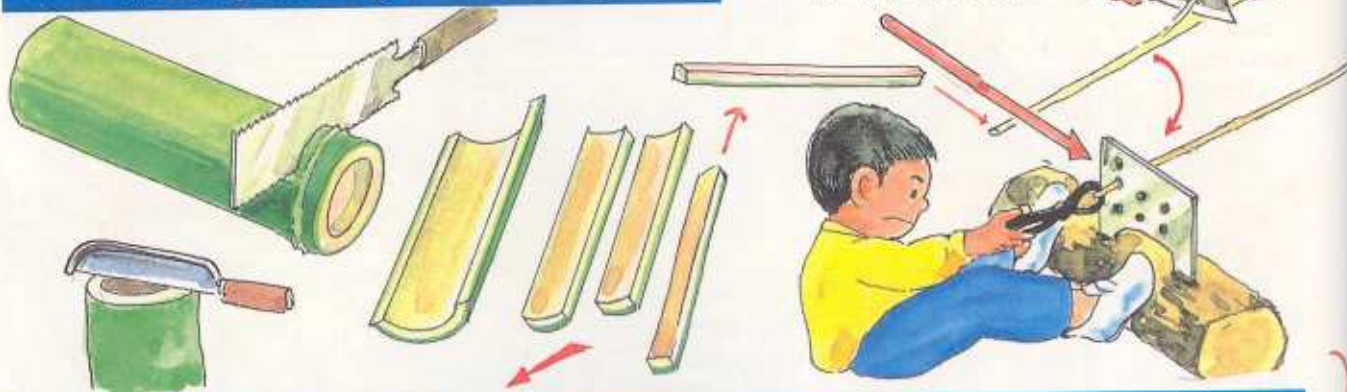
A rod that is long and thin is for fly-catching, and a thicker one is for crucian carp fishing. For other fish I bought a rod at the store.

At the tip of it make a loop to tie the fishing line onto. Tie a piece of string onto the tip, with cotton thread and tie tightly. Paint with varnish.

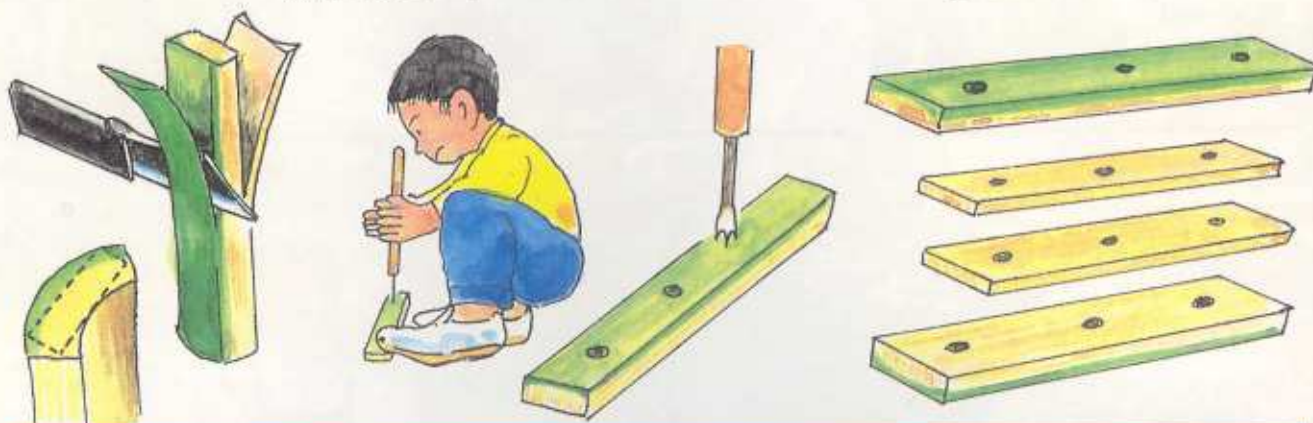
TE-GU-SU-MA-KI-TSU-KU-RI

(Making Fishing Line Holder)

Make bamboo strips (You will find details in the bird cage making section.).



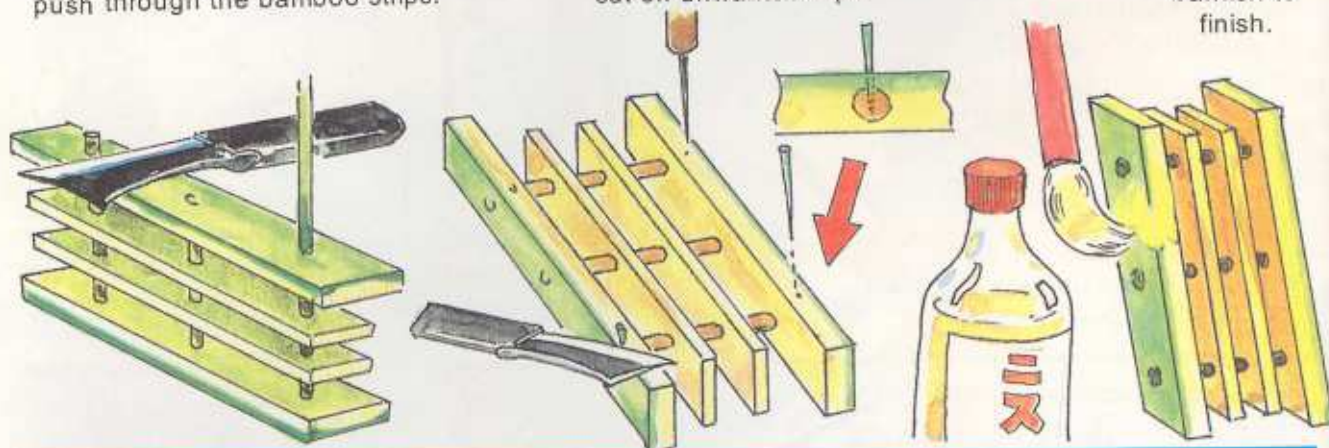
With a mouse-pawed gimlet make holes.



Spacing the bamboo as you want it, push through the bamboo strips.

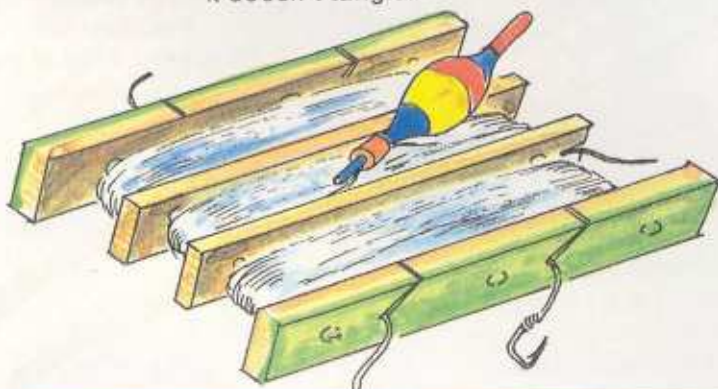
Make **bamboo nails** to fasten, and cut off unwanted tops.

Paint with varnish to finish.



Make slots to take the beginnings and end of line, so it doesn't tangle.

If you wind the different types of line for dace-fishing, crucian carp fishing etc, it is very handy.



HA-E-TSU-RI (Dace Fishing)

This is my formal style of fishing for dace; a feeder at my waist, a fish box in front, a Japanese style towel around my neck which was the substitute for bandage in an emergency, a straw hat when sunbeams were strong, and sandals.

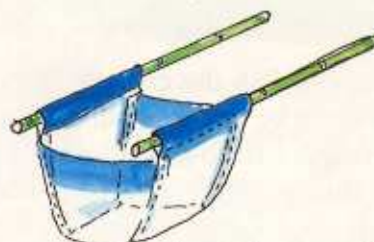


The equipment was only a fish line with three or four hooks for dace; no float and no weights. Baits, later mentioned, were usually provided at the river.

E-MO-NO-I-RE (Fish Bag)



This was made of bleached cotton or a used Japanese towel.



It was hung on the belt.

When the current was fast, I threw the line up to the upper stream as far as possible and let it wander down through the current as far as the length of the line would allow.



I pulled it up when a dace was hooked. When there was no response, I repeated it again. I confirmed sometimes whether a bait was OK or not.

In good conditions, usually in the evening, I got forty to fifty dace within two hours. Notice that I had my own secret method.



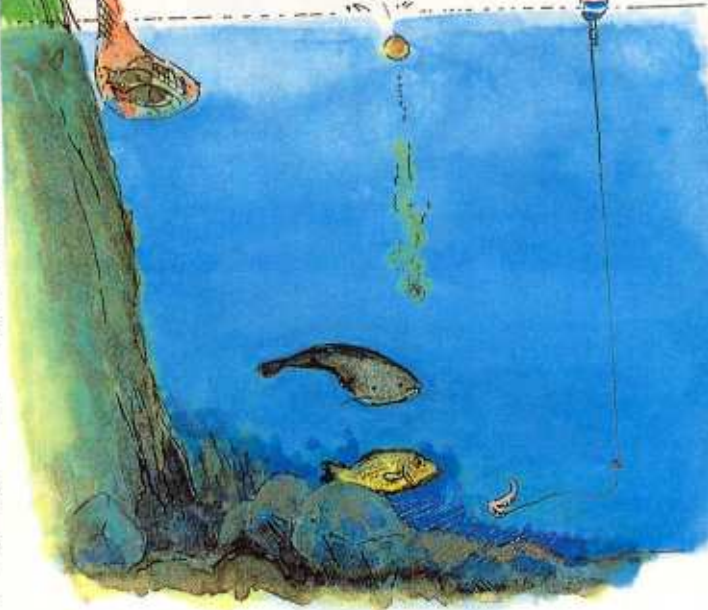
FU-NA-TSU-RI (Fishing Of Crucian)



I didn't like to fish the crucian carp, because it's necessary to be patient with the fishing and to be quiet. You had to be still and use caution with movement of the float. In fishing for crucian carp, you could sometimes catch carp, but sometimes nothing at all. In dace fishing it was impossible not to catch any dace. But after a heavy rain, you were generally unable to do dace fishing and so you had to go to fish crucian carp.

Though I went crucian carp fishing, I often caught catfish, or something like that.

The bait was earthworm. When I had no response at all, I threw a "**bakudan** (bomb)" which was a kind of paste consisting of "MISO(bean paste)", boiled sweet potatoes, and rice bran to make **luring bait**.



HA-E-TSURI-YOH-ESA-I-RE (Bait Box For Dace Fishing)

I used bamboo.



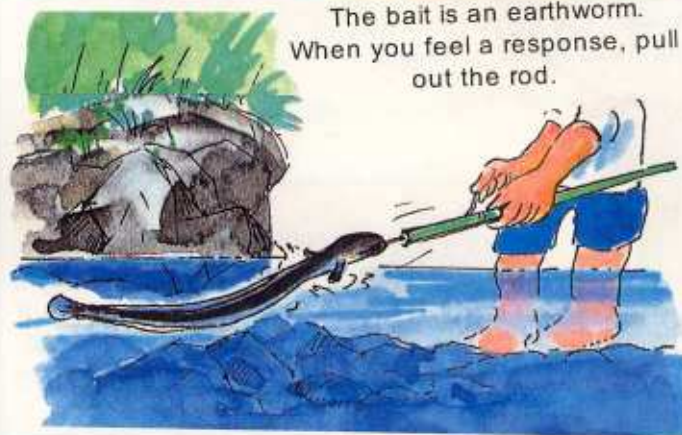
Hang it on your waist band.

U-NA-GI-TSU-RI (Fishing Of Eels)

Make the equipment, as seen in the picture, and insert it in a crack between two rocks.



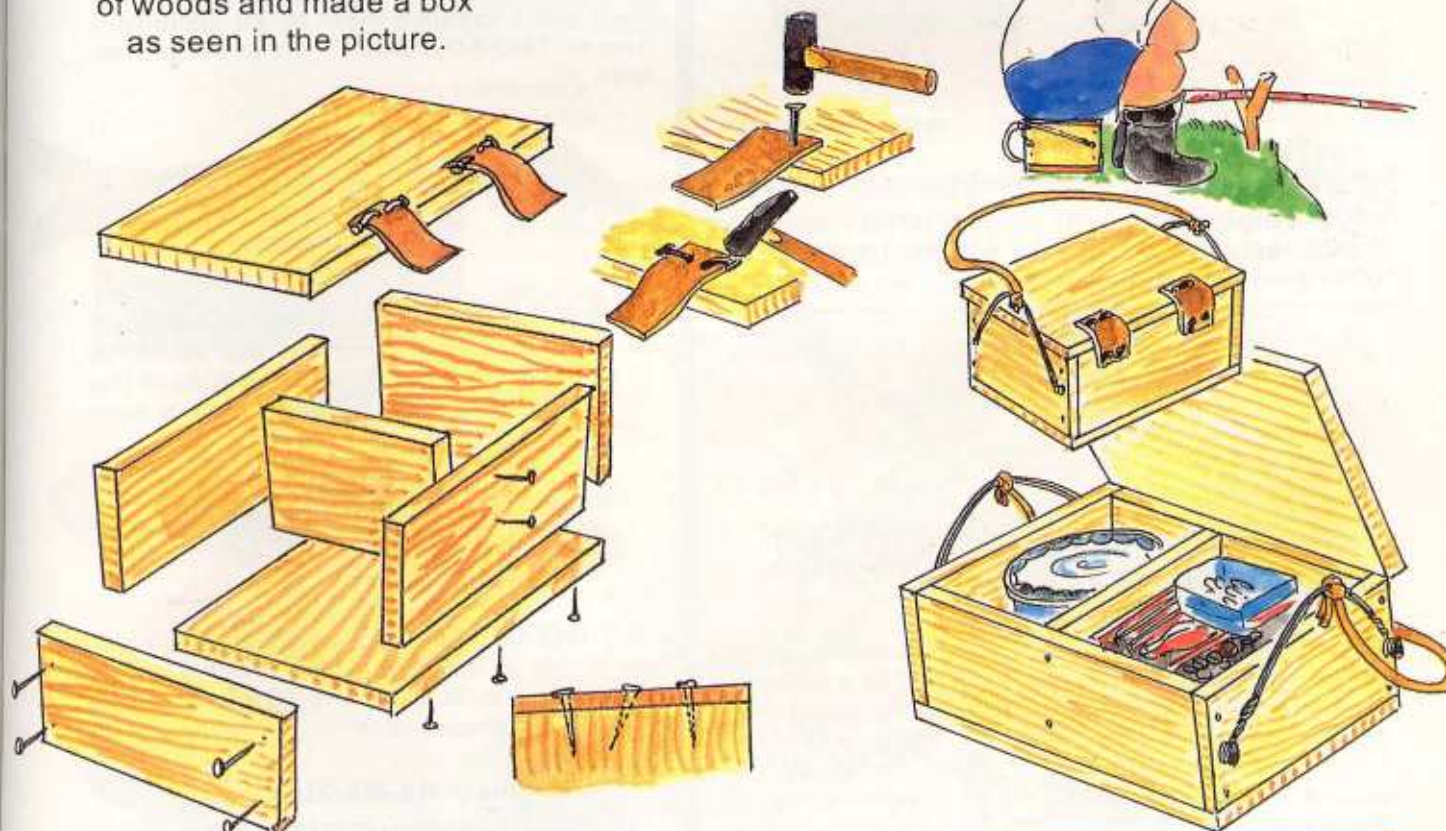
The bait is an earthworm.
When you feel a response, pull out the rod.



FU-NA-TSU-RI-YOH KOSHI-KA-KE AND DOH-GU-BAKO (A Chair Or Box Which Contains The Equipments For Crusian Fishing)

I gathered some pieces of woods and made a box as seen in the picture.

I used an old leather belt for hinges when I didn't have real ones.



TSURI-ESA (The Baits For Fishing)



"SE-MUSHI"--This is the larva of the firefly which has its nest on stones in streams. The larva is a favorite for dace.

"AZAMI-MUSHI"--This is a white parasitic worm of thistle flower. You can easily find it in the dead flower. (For dace)



"DONGURI-MUSHI"--

This is also a white worm which is born in an acorn on the ground.



"FUTSU-MUSHI"

This is a small insect which makes a white, foamy nest in the leaf of mugwort. (For dace)



"ITO-MIMIZU"--

This is a small earthworm which lives in a spring issuing from rocks in a mountain stream.



"SHIMA-MIMIZU

(Brandling)"--This is the most popular one for crucian, river shrimp or something like that. They live in the earth of the farm, a garbage pit, or around a cattle cottage. (For dace)

* I prepared **boiled rice** or **flies** as a substitute of the baits mentioned above, in the case where the baits are not provided in dace fishing.

THE RIVER FISH WHICH YOU CAN EASILY FISH



HA-E or HA-YA (A Dace) 5-15 cm length
You can fish large ones.



YA-MA-SO or O-I-KA-WA (A Kind Of Carp, Zacco Platypas)



FU-NA (Crusian)--The largest ones are more than 30 cm length.



KO-I (Carp)-- I have no memory of fishing them, but I captured them by an instrument named **"HOKO-TSUKI"** which I mention later.



KA-MA-TSU-KA--They live on the sand at the bottom of the river and are 10-15 cm in length. I enjoyed fishing them from the bridge by dropping a hook with bait in front of them.

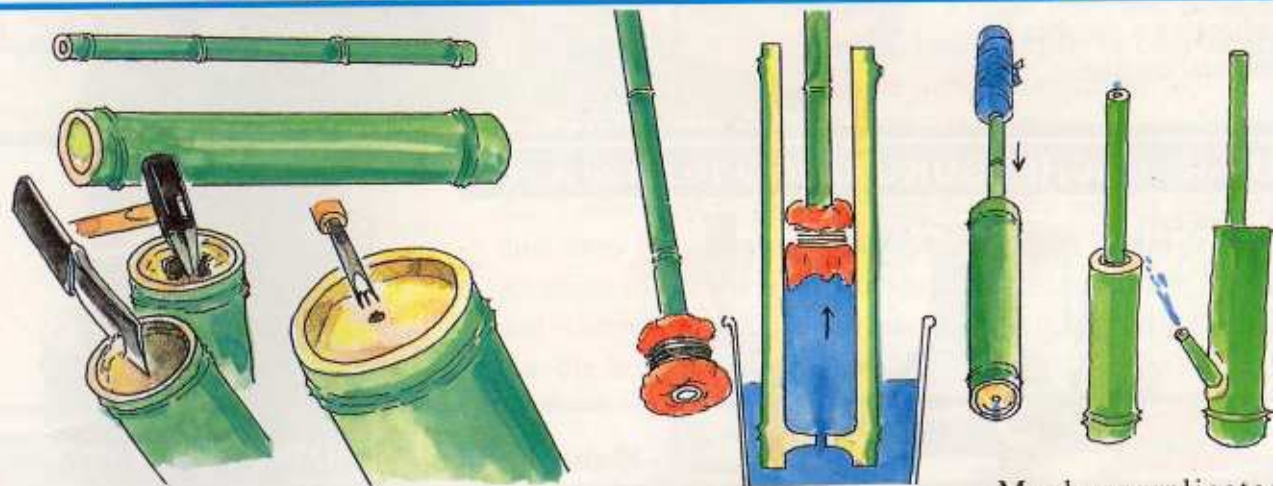


SU-BO-GU-CHI means pursed lips. 10 cm length at the largest. It is difficult to fish them. How to fish them is **"OKE-TSUKI"** which is mentioned later.

The others **NA-MA-ZU** (Catfish), **U-NA-GI** (Eels), **GYU-GYU, DO-N-KO** etc.

MIZU-TEPPOU

(Water Pistol)



Attach rubber or a piece of cloth on the end of bamboo.

The end should be almost as big as the inner diameter of the bamboo to give a tight fit.

Much complicated ones with a valve have been prepared but I cannot remember them.

SUI-SHA

(Water Mill)

A SUI-SHA or a water mill was made of a chopped potato and several shells of clams. I won a prize when I wrote a composition about how to make a good water mill and playing with it.



SABOTEN AND BONSAI-GOKKO

(Cactuses And Bonsai Trees)

When I was an elementary schoolboy, growing cactuses and bonsai trees became a boom amongst some children.

I was one of them.

I took a look around from house to house.

These excursions gave me chances to broaden my assortment of cactuses by means of receiving new ones. I devoted myself to collecting a number of unusual cactuses.



UE-KI-BACHI-TSUKURI (How To Make A Pot)

A bamboo

A used can

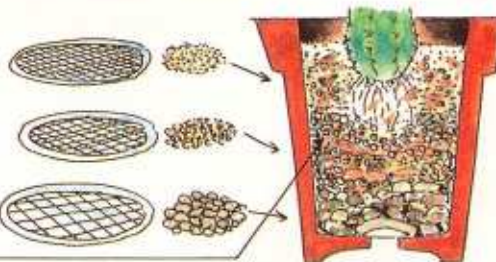


Make a couple of holes on the bottom .

U-E-TSU-KE (How To Plant A Cactus)



Crumble leaves into small pieces.
Mix them with the soil



Good drainage is a key to success in planting.

SABO-TEN-NO-TSU-GI-KI (How To Graft A Cactus)



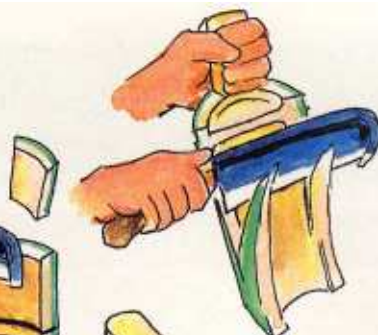
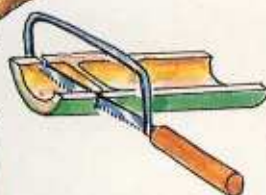
Dry the section of a slashed cactus.
Attach it to another kind of cactus
with rice plant straw.



I always made great efforts to graft cactuses. That's why I was very glad at a unique kind after being successful.

TAKE-SEI-ISHOKU-GO-TE (Bamboo Shovel)

A rather big bamboo with a joint is cut as illustrated in the picture.



Two shovels can be made from one piece of bamboo.

Give them the finishing touches using a sharp hatchet.

BON-SAI- GO-KKO (Play To Make Bonsai Tree)

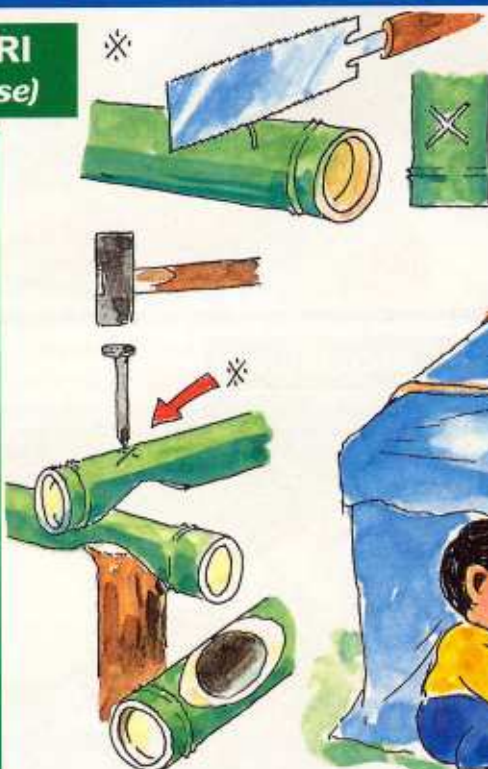


Search for a tree suitable for BONSAI in the mountain. Put it in a pot and prune it with wires to make it form into a beautiful Bonsai. It was pleasant to make a miniature garden in the pot by placing float stones, a small pine, and mosses. Thinking back, it was funny to hear children of elementary school age talking to each other using technical terms, "My pine tree is good for----" or "No, my maple tree is better because----," etc. I also used to plant Rhoeo Japonica too, by clipping dust away from leaves carefully with a brush. I paid delicate attention to protecting them against damage on the leaves and competed with my friends believing my own Bonsai was the best one.

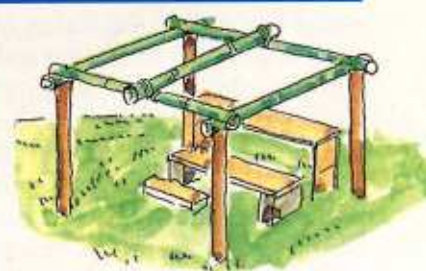
ON-SHITSU-ZUKU-RI (Building A Green House)



Cactuses cannot survive winter frost. That's why a green house should be built before the frost lies. Set up four poles of cedars in your garden.



The framework is made of bamboo. Cover it with a used plastic sheet. Lay extra straw on it on a very cold day.



Do not forget to ventilate the green house during the daytime.

TA-U-E-JUN-BI (Preparation For Rice Planting)

We commonly cropped rice and wheat alternately each year. The ridges needed for wheat planting should be destroyed after the harvest and the fields should be flattened again for the next rice planting.

TAN-BO-SUKI (Spading)

We used to spade the ground by means of oxen.

Later these beasts were replaced by cultivators.



A-ZE-NU-RI (Path Repairs)

Arrow marks mean the direction of spade actions.

In order to keep the water in the fields from running away, you should first pack down the soil of AZE (raised path between the fields).

Scoop soil with a spade and put on the paths and then press down with the back side of the spade.



The action was done going forwards.

KA-KI-NA-RA-SHI (Leveling The Fields)

"KAKINARASHI" is the work to make the soil of the fields muddy with water and to flatten the fields for the smooth rice planting. Lumps in the soil are crushed and the fertilizer is added to the fields.

Soybeans are often planted on the paths to fulfill the reinforcement of the paths as well as being a profitable by-product.



NA-E-TO-RI (Taking The Rice Plants)

The fields enjoying their ample quantity of water and their good quality of soil are selected for nurseries.

Sitting in the comfortable nurseries for several weeks, the young rice plants are waiting to be moved into the fields.



You should take several well-grown rice plants very carefully at a time, without breaking the stalks off.

Wash the soil off in the water and bind a number of the plants with straws.

Young rice plants are carried from nurseries.

Throw young rice plants at certain intervals estimating the amount.

TA-U-E (Rice Planting)

On a longed for fine day during the rainy season, the rice planting begins at the break of dawn. The paddies here and there turn into green in a remarkably short time.



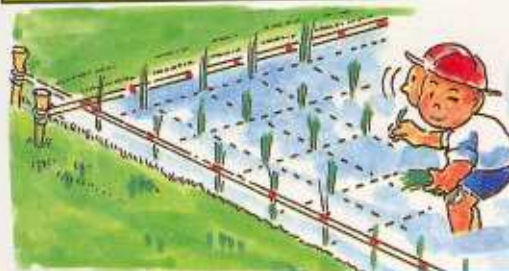
U-E-KA-TA (How To Plant Young Rice Plants)

Hold a few rice plants with three fingers as illustrated (or the thumb, the index finger and the middle finger) protecting the stems. Make a hole with those fingers and leave the plants there behind.



Set a rope with red marks on it above the fields, which indicate the position for the rice

TA-U-E-ZU-NA (Rice Planting Rope) and TA-U-E TAKE (Rice Planting Bamboo)



The rice planting rope and the rice planting bamboo help you plant rice plants at equal intervals. Plant them along the bamboo, right next to the marks.

These plants indicate the positions for each following rice plant. One person takes charge of four or five lines, planting backwards keeping your back bent during the work. It becomes painful later on.

TA-NO-KU-SA-TO-RI (Weeding)

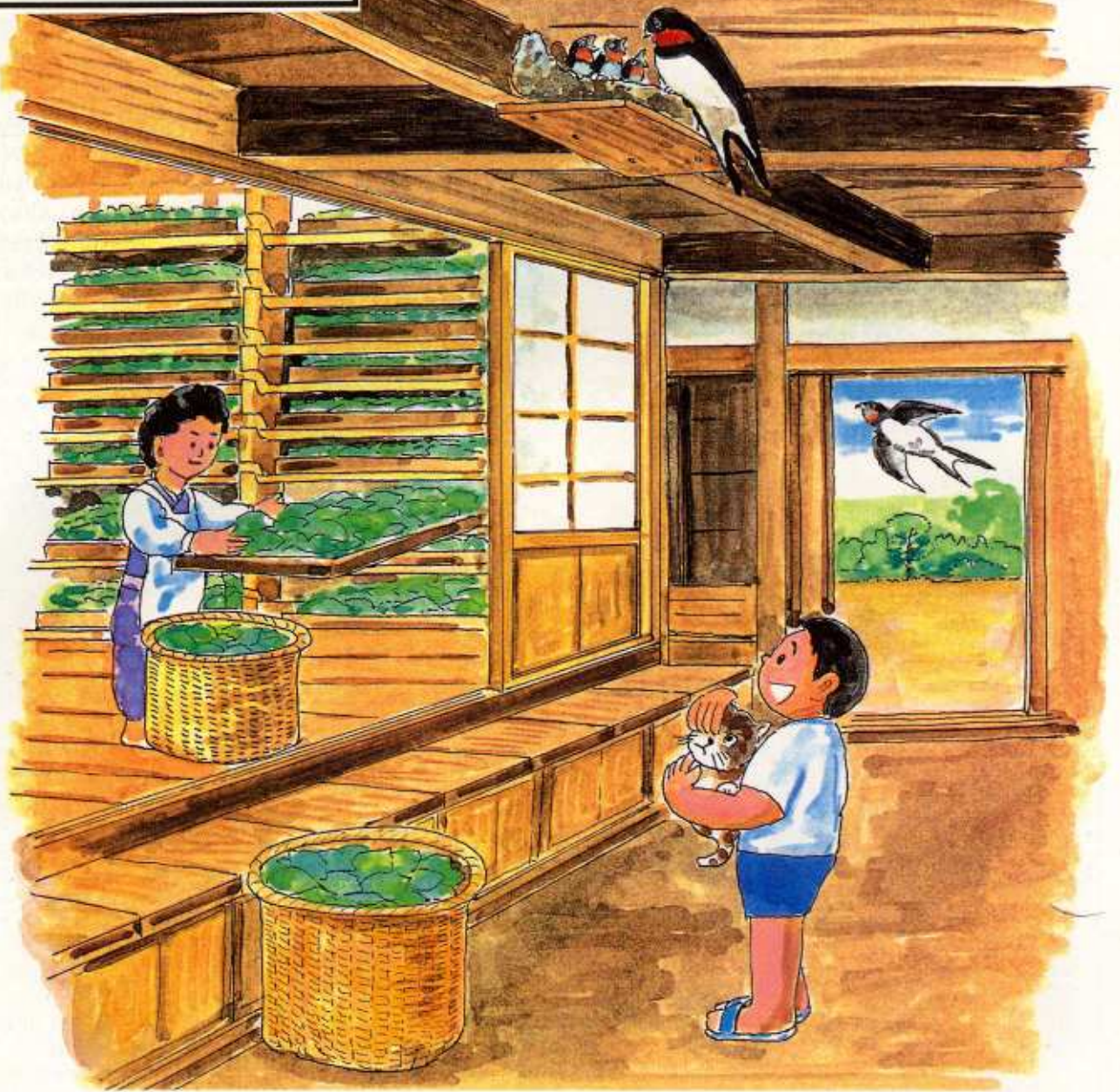
Weeding is the next work after the rice planting. Weeds should be removed by farm machines called "**GANZUME**" before they grow. Other weeds like barn yard grasses should be removed by hands. When weeding you need to cover your face fully with a towel because the weeds are very unfriendly to your skin. (I don't think we used a weed killer)



MI-ZU-NO-KAN-RI (Controlling The Water)

Consecutive dry days involve various extra efforts at the water supply. I remember my family taking pains to pump from rivers or to drain water from the mountain through all the night.

TSU-BA-ME (Swallows)



The annual arrival of swallows tells us the rice-planting season is here again. I wonder whether those swallows are the very ones that left the nest here last year?

A pair of swallows seems to decide on nesting in our home this year. These swallows begin to reconstruct the used nest from the year before. After the hard work on the nest, the mother swallow lays eggs and concentrates on setting on them for several days straight except for catching food outside. Once the eggs are hatched, the parents are busy with taking turns bringing their children food from outside. For this reason the front door should be left a little bit open all the day just enough for a swallow to go through the opening.

They stay with our family from late May or early June till the middle of September.

The day of leaving the nest has come. The parents help their children fly. Some of them are brave enough to leave alone and others are a little too cowardly to do so. It takes them several days to fly all by themselves.

Checking the number of her family, the mother swallow gives her farewell sign to us as though saying "See you next year again." They circle for a couple of times above our home and fly south.

OH-MI-ZU (Floods)

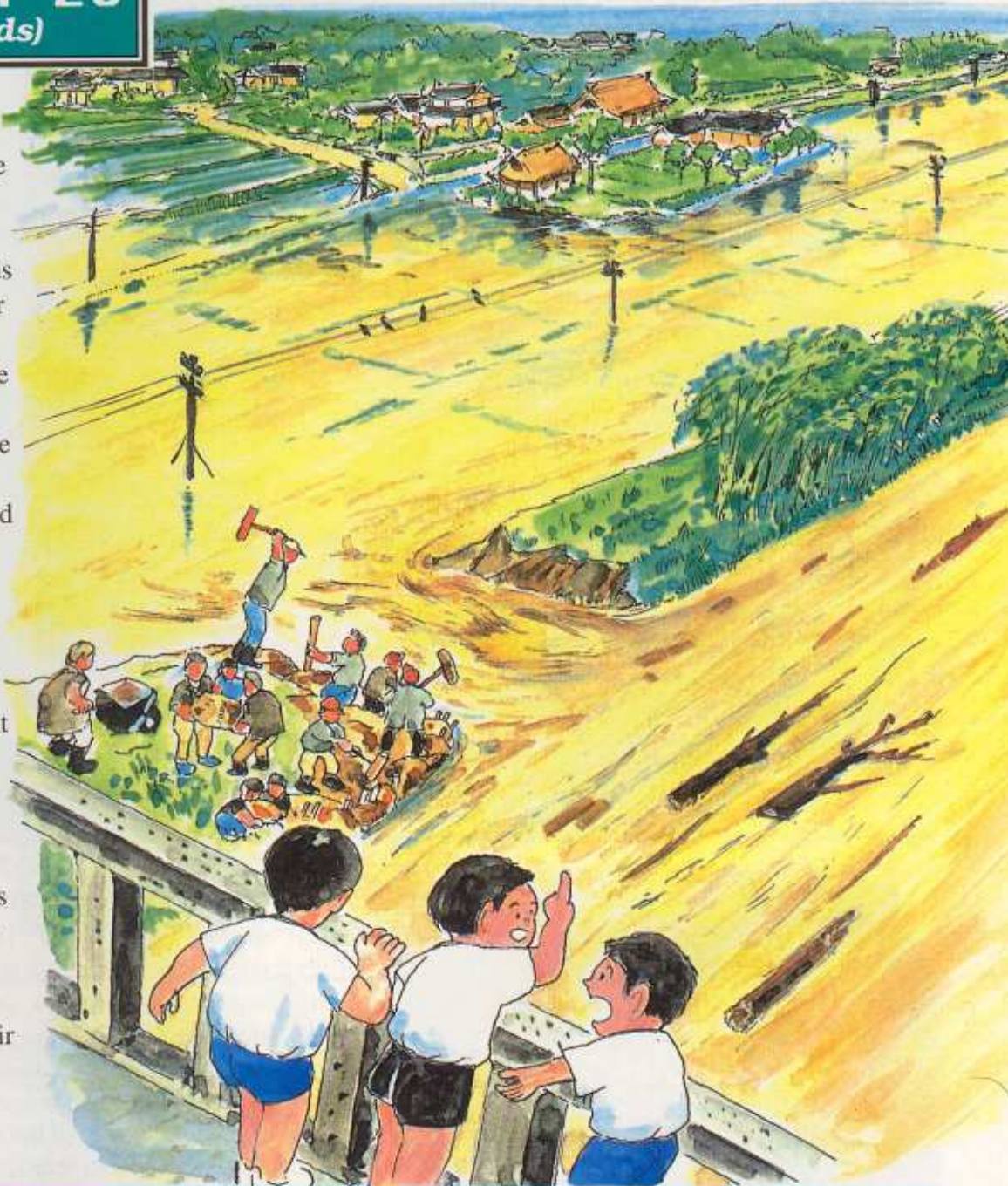
Every year floods hit our village during the rainy season.

Sometimes I saw the rice fields and houses under the water.

The break of the dikes damaged almost all the rice plants.

Once a big flood recorded deaths, when I was an elementary schoolboy.

Floods did us harm on different levels each year. We were a little too young to understand the occasional works of prevention by the grownups. Even though we were used to their work, we were curious about it.



AGARI-FUNA-TORI (Catching Dried-up Crucian Carp)

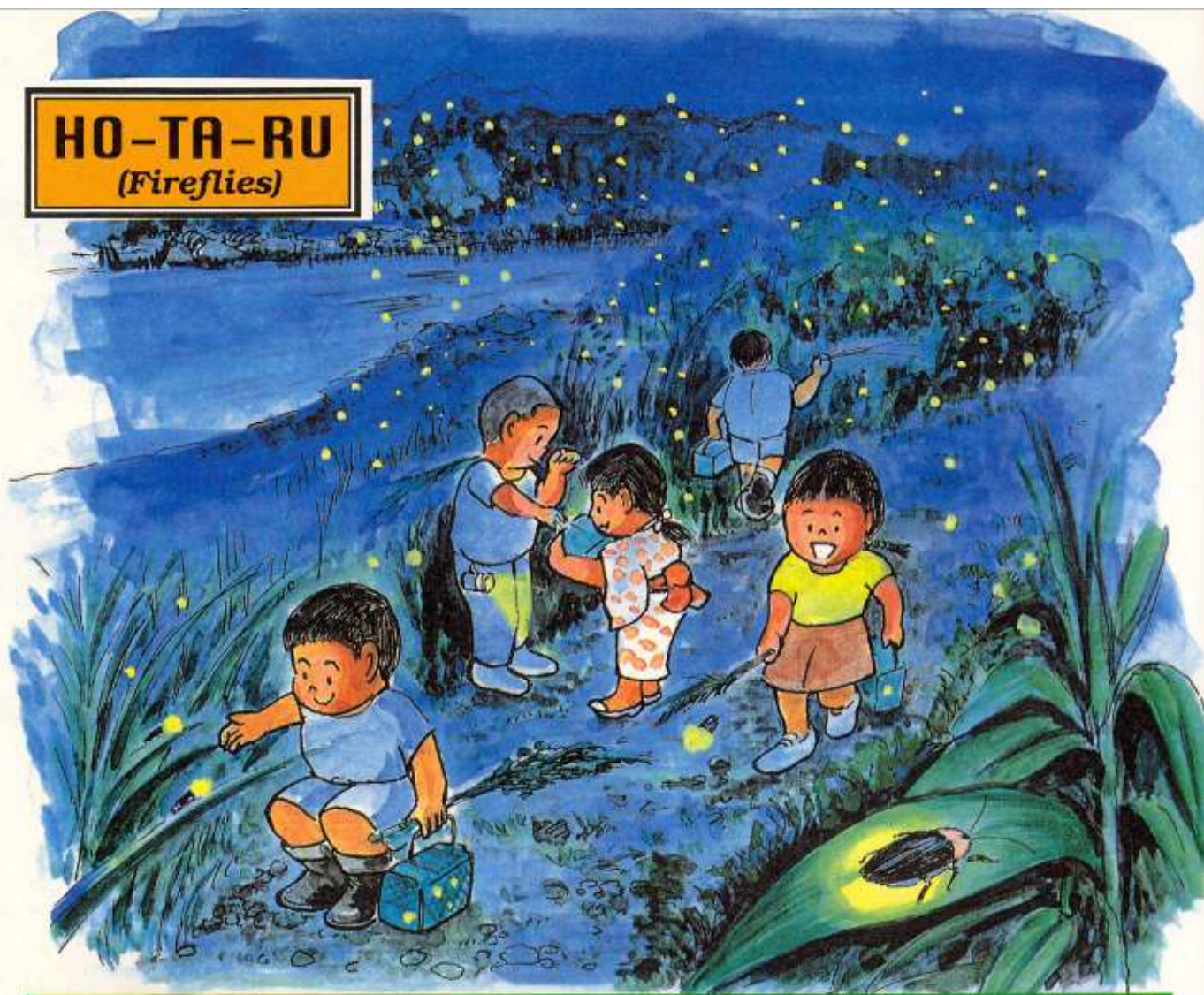


While feeling sorry for the people who suffered from a lot of damage, I could not help admitting the pleasure of fishing after the flood.

The fishes, such as crucian carp or carp, which usually lined in the drains next to the rice fields moved into the fields. The moving dorsal of the fishes here and there gave us hints about where they hid themselves. Everyone was proud of this bucketful of fishes.

I wonder now if I was the only one that waited expectantly for the floods.

HO-TA-RU (Fireflies)



"Come here, fireflies,
water there tastes bad.
Come here, fireflies,
water here tastes good."

This song, bamboo leaves, and a small basket were indispensable for catching fireflies.

In the evenings of the early summer, from our porch, I saw one child after another get together on their way to the bank of the river nearby.

"Wait! I am going too," said I and made quick preparations for this exciting adventure. I heard my mother say, "Don't come home too late," behind me.

The bank of the river was alight with the lights of many fireflies at certain intervals. Where the fireflies felt approached by us, they were too frightened to shine. What should we do? A piece of advice. Hold your breath, and you see them start to shine again. At this moment, you should catch them. Small fireflies were freed. We made it a rule to catch only several fireflies at the most. We felt the enjoyment more on the thrilling adventure and the world of fantasy full of beautiful fireflies than on catching them. We fed the caught fireflies cucumbers.



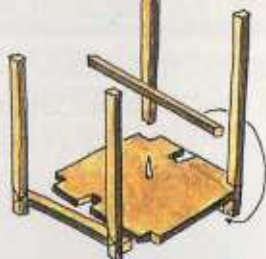
MA-WA-RI-TOH-ROH

(Revolving Shadow Lantern)

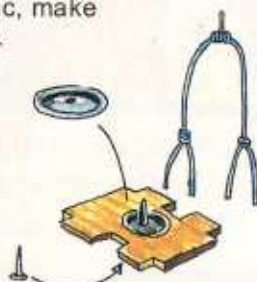


Get several square rods ready. As in the picture, make the bottom board to match the rods.

Put together by tying with thread.

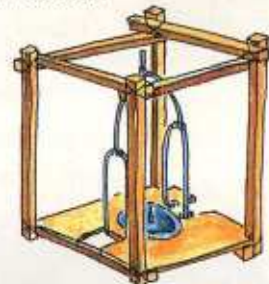


Using zinc, make a saucer.

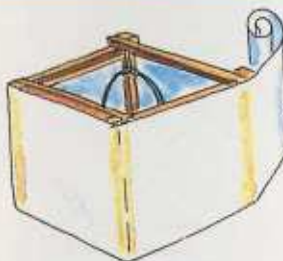


Nail for holding the candle.

With wire make a holder for the shadow caster.



Glue on "shohji" paper (opaque paper).

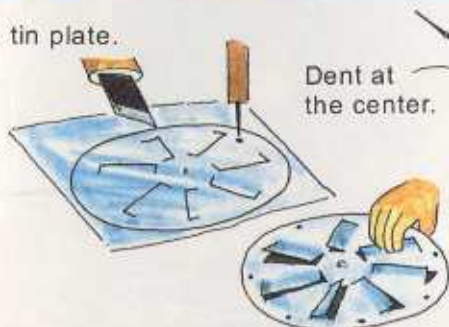


Glue on colored cellophane.



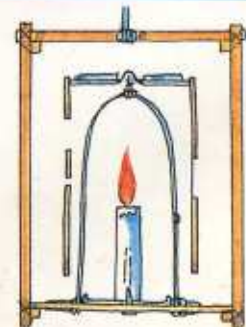
Draw pictures on cardboard (Aluminium board is best in today) and cut them out.

A thin tin plate.



Dent at the center.

Make the cardboard into a cylinder and sew it onto the revolving wings plate. It is best to paint the outside of the cylinder black.



The lantern will revolve slowly over the lighted candle.

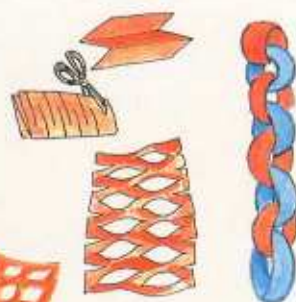
Make wings for revolving, having them all going in the same direction and lift them all slightly. **Be careful of your candle size, to make sure the lantern doesn't burn.**

TA-NA-BA-TA (The Weaver Star Festival)

Cut the bamboo branch.



Tear the hemp palm leaves into strips.



Tie on **ORI-GAMI** (folded papers) and paper crafts too.

Write many wishes on the colored papers, which makes you also **practice calligraphy**. We believed that wishes would only be fulfilled if we used fresh dew to dilute ink in the ink slab.



Standing the bamboo branch decorated with various wishes in the garden, we looked at **the Milky Way** and thought of the romance between **the Weaver Star (Vega)** and **the Cowherd Star (Altair)** who can meet only once a year.



I'll never forget how **beautiful the starry sky** in my home town was. The stars seemed so close that we could almost touch them.

NATSU-YASUMI (The Summer Vacation)



A couple days before the summer vacations started, students from each district got together at school to discuss where to swim at, who was going to supervise the children during the swimming, where to do physical exercises with the radio, and some other rules for the summer vacation.

Teachers didn't interfere in those discussions. **Everybody seemed to be aware of observing the rules firmly we made ourselves.** That's why the discussions were great concerns to us every year.

Here comes the summer vacation for more than a month. We were beside ourselves with joy.

RADIO-TAI-SO (Physical Exercises On The Radio)



Among other pleasant pastimes during the summer vacation we shouldn't forget the daily routine of the physical exercises on the radio at 6:30 sharp at a certain place chosen each year. The places differed greatly, some of which were as far as more than 1 km from my home. The older students checked attendance. This attendance rate was reported to the teacher after the vacation and influenced the grade for physical education. My home was chosen as the place only once throughout six years. I took great advantage of the 30-minutes-larger-sleep just before the exercises on the radio started. Then I jumped out of bed and joined the exercises immediately. That was easy!

NAGAKATTA-(GOZEN-JU-JI)-MADE (Difficult to Stay At Home Till 10 O'clock In The Morning)

As the rule during the summer vacation, we were not allowed to go out before 10 a.m. Should you be witnessed somewhere before 10 a.m., you could be called on the carpet at school on certain days of the summer.

Fidgeting and watching the clock, I did my homework first before 10 a.m. Sometimes I cheated with the clock which I had set a little bit ahead.

Finally at 10 o'clock I heard the first five chimes inside and the other five outside. But I had finished my homework thoroughly before the summer vacation came to an end.



SE-MI-TO-RI (Catching Cicadas)

Cicadas begin to sing hard early in the summer mornings.

CHII-SEMI (MINMIN-ZEMI) cry first and they are followed by **AKANCHO (ABURA-ZEMI)**,

WASHIWASHI(KUMA-ZEMI), **TSUKUNSHO (TSUKU-TSUKU-HOHSHI)** in this order from mid July to mid September.

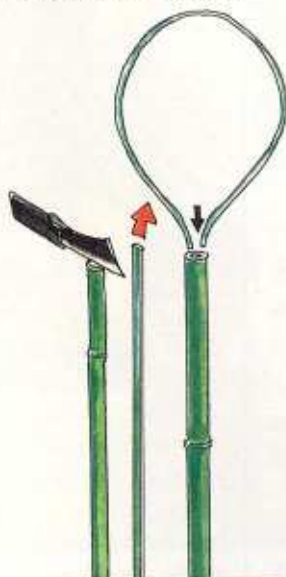
I found the short life of a cicada a pity when I heard one lives for as long as several years under the ground, but uses up all his life to sing above the ground in such a short time as about one week by contrast. But I still could not resist the pleasure in catching those insects.

SE-MI-NO-NU-KE-GA-RA (Cast-Off Shells)

Cicadas repeat casting of their shells several times. Those cast-off shells were as precious as valuables for me.



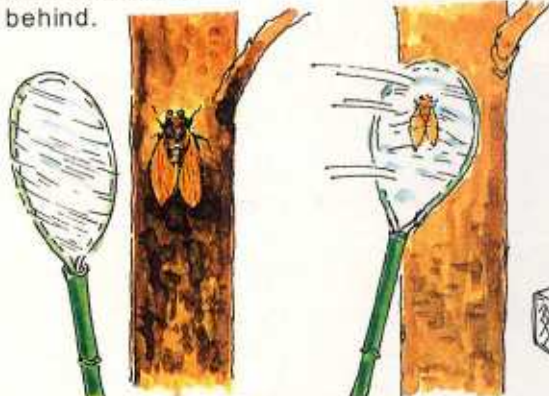
Make a ring of a bamboo strip and put both ends into another piece of bamboo. Attach a spiders web to it.



Look for a sticky spiders web in the shadow.



Set the net close to a cicada from behind.



This method is good to catch a cicada without damaging it because it prevents it from struggling.

The caught cicada gets a **formalin** injection and becomes a specimen.

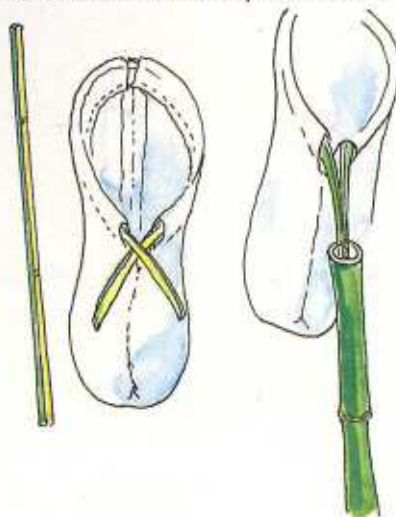


TA-MO-TSUKU-RI (Making A Scoop Net)

A piece of bleached cloth or a vinyl bag is used to make a net.



Use a wire or a bamboo strip to make a ring.



KUWAGATA-TORI

(Catching Stag Beetles)



We went to the copse nearby.
We tried to catch stag beetles living in
the oak trees.



KAERU-TSURI

(Picking Up A Frog)

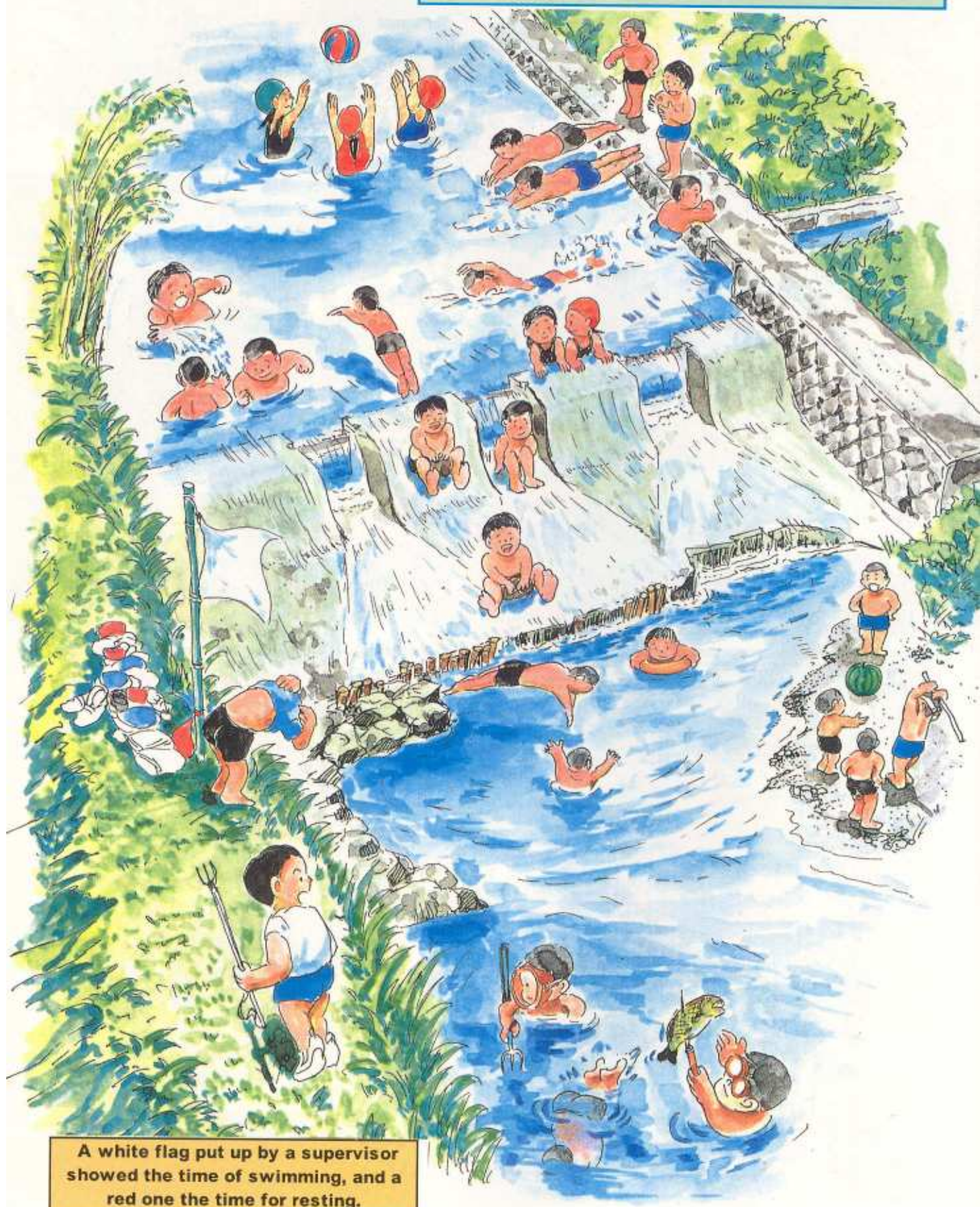
Picking up a frog was a great pleasure. A caught frog must
be freed. The pleasure lay mainly in the thrill of matching
wits with the frog.



KAWA-ASOBI

(Playing In The River)

Different places for swimming were chosen each year. Between 10 a.m. and noon and from 1 p.m. to 4 p.m. the children were allowed to swim in the river. **We enjoyed swimming almost every day during the summer vacation.**



A white flag put up by a supervisor showed the time of swimming, and a red one the time for resting.

IKADA-ASOBI

(Floating On A Raft)

When it came to the pleasure in the river, nothing was as fascinating as floating on a raft. We were divided into two teams per raft trying to get to the destination faster than the other team on our own raft. We had no chance to take a boat in the sea, but we could derive as much pleasure from rafting as from boating.

We enjoyed rafting not only in the river but also by the dam.



With the permission of our parents, we cut the necessary number of bamboos for our raft. We built it with those bamboos in the river.



We had to bind the bamboos with ropes.
Dangerous wires or nails were not used.
A rather big stone played the role of **anchor**.
The raft was lifted to the bank of the river after playing.

OKE-TSU-KE (Tub Snare)



Swimming is a small part of playing in the river but **fishing is the main fun of it.**

There were many ways to fish, however I would like to show you one of the ways I usually fished.

To make a trap, first you have to prepare some materials such as **biscuit cans, aluminum lunch boxes**, and the like which will be become the vessel in which fish will be trapped.

Then, you need to get a piece of cloth larger than the opening of the vessel and cut a hole in the middle of the cloth.



The hole has to be reinforced by sewing thread around the hole so the cloth will not rip.



Make a rubber band with a piece of rubber from a old bicycle tire tube.

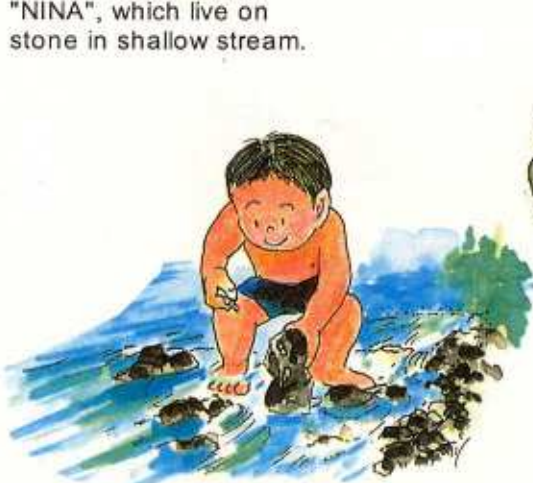


Cover on the vessel with the cloth and wind the rubber around the edge so that the cloth spread tightly.

MAKING BAITS

Baits are shells, called "NINA", which live on stone in shallow stream.

"NINA" is a kind of black spiral-shaped river shell, 2-3 cm length which we ate by boiling with "MISO" (fermented soybeans).



Mix the crushed fragments with "MISO" flavoring.



Crush them by beating with a stone.

Then, put some baits into the vessel, scrubbing the juicy fragments around the hole.

The baits should be of a small quantity at a time.

Then we are ready to go after the preparation as seen in *1 of next page.



Press the hole with your fingers and the water should be gradually entering into the vessel through the cloth.

Further press the hole lest juicy baits escape from the vessel and go to the place where the snare should be set.



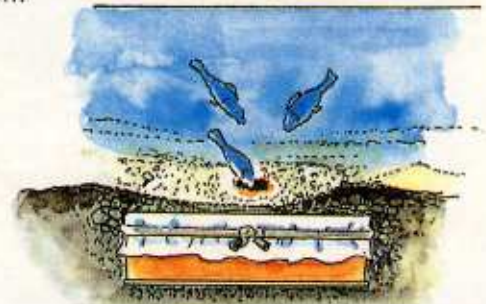
(*1) Dig a hole at the bottom of the river where the vessel should be placed.



As you need place the vessel at **one diving of one or two minutes**, make deep breathing and go.

Bury it in the bottom fully except for the hole, keeping pressing the hole with your fingers lest the juicy baits leaks out and fishes gather too early.

Leave the snare quietly after finishing the action.



Fishes gather after a while.

Go, dive again, go near quietly, and pull up after one hour.

Press the hole with your hand and dig out the vessel.

Go up to the bank while keeping the hole closed with your fingers.



Unfasten the rubber belt and put the captured fishes into a **fish preserve** which is prepared.



Then repeat the same procedure, changing the place. Captured fishes were "SUBOGUCHI" or "HAYA (Dace)."

"OKETSUKE (Tub Snare) was a play between swimming. The time of thirty minutes or one hour between set-up and pulling up the snare was the time of swimming race, diving race, play at war in the water, play of bringing down a pole (see the figure of water playing) and etc.

By evening, we could catch about thirty or forty fishes by several time trappings. When ruled playing time in the water was over, fishes saved in **the fish preserve** were brought back home.

We **cooked** in various ways. For example we made **"NITSUKE"** by cooking the fish with soy sauce, **"TENPURA"** by deep frying the fish, **"NANBANZUKE"** by boiling with cayenne to eat.

To come to think it now, those foods were **very healthy**, which we could eat the fishes all from **the heads to tails**.

And that benefited to my school day's selfish cooking. Of course fish cooking is my job in my home even now.